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INTRODUCTION



The Sanskrit Drama.

Poetry is the expression of imagination. It is the breath and finer spirit of all knowledge, the spontaneous overflow of powerful feelings. It may be in prose or verse Verse is apparel only, being but an ornament and no cause of poetry "Poetry of the highest kind," says Coleridge, "may exist without metre" It is the art of uniting pleasure with truth by calling imagination to the help of reason and its essence is invention. वाक्यं रसात्मकं काव्यम् A sentence which is full of flavour, the very soul of which is रस a sentiment, is poetry

And this poetry, expressive of imagination and sentiment and giving the highest bliss to the reader, is divided into two kinds दृश्य what is capable of being seen or represented on the stage and श्रव्य what can only be heard or read. The drama falls under the first division. रूपक is the general term in Sanskrit for all dramatic compositions. रूपक or a drama must be a reflection of life. It should hold the mirror up to nature It should have a plot taken from रामायण, महाभारत, any wel-known history or any incident in life; it should oontain cha-

This सूत्रधार generally refers to the author of the play (which is nowhere done in the plays of भास), gives the name of the play, praises the audience and introduces the character of the play. This he does in his speech with नटी or पारिपार्श्वक an actor; and this whole is called प्रस्तावना, आमुख (or स्थापना as in the plays of भास).

नटी विदूषको वापि पारिपार्श्वक एव वा।
सूत्रधारेण सहिताः संलापं यत्र कुर्वते॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥

A Sanskrit play is divided into acts.

प्रत्यक्षचित्रचरितैर्युक्तो भावरसोद्भवैः।
अन्तनिष्क्रान्तनिखिलपात्रोऽङ्क इति कीर्तितः॥

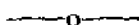
अंक इति रूढिशब्दः An act sometimes begins with a विष्कम्भक or प्रवेशक.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः।
संक्षिप्तार्थस्तु विष्कम्भ आदावंकस्य दर्शितः॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः।
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः॥
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कंभके यथा॥

It is a link connecting the incidents or events which are gone before and which are to come in future and in it the hero or the heroine, the principal *characters, never take part.* And lastly every play ends, as it began with a benediction or prayer which is called भरतवाक्य. It is recited by

the principal personage, not in his dramatic character but as a member of the party (भरत) and contains an expression of their wishes for general prosperity and happiness.

A Sanskrit play always ends in happiness and never in a calamity : it is always a comedy and never a tragedy. It also contains a diversity of language, a number of dialects called Prakrits and these are spoken by females and low characters. In our book we have changed them into Sanskrit as they are too difficult to be understood by the students of High School Classes.



Bhasa and his plays.

Bhasa must have been a very great poet as a number of poets in Sanskrit Literature have showered very profusely encomiums on him and Kalidasa, the well-known prince among Indian poets is also one of them. In his मालविकाग्निमित्र कालिदास praises him thus

> "मार्ष ! मा तावत् । प्रथितयशसां भाससौमिल्ल-कविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः ।

बाणभट्ट in his हर्षचरित eulogises भास and his plays in this way

> सूत्रधारकृतारम्भै नाटकैर्बहुभूमिकैः ।
> सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

राजशेखर in his सूक्तिमुक्तावलि testifies

भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

जयदेव in his प्रसन्नराघव represents भास as the laugh of muse

भासो हासः कविकुलगुरुः ।
कालिदासो विलासः ॥

वाक्पतिराज in his Prakrit poem गउडवहो looks upon our poet to be a friend of the Fire-god

भासे ज्वलनमित्रे कुन्तीदेवे ।
च यस्य रघुकारे ॥

भोजदेव in his सरस्वतीकण्ठाभरण says

भासयत्यपि भासादी कविवर्गे जगत्त्रयीम् ।

In spite of so many references to भास we know almost nothing of him. Until 1909-10, the name of the poet alone was known. in 1910 the late M.M. Ganapati Shastri of Trivendram discovered this treasure of the circle of the plays of this famous playwright भास and since then भास ceased to be a mere name. This treasure consists of the 13 gems of plays which may be arranged thus

1 प्रतिमा—7 acts 2. अभिषेक—6 acts 3. पंचरात्र—3 acts	Based on रामायण Ramayana plays.
4. मध्यमव्यायोग—1 act 5. दूतवाक्य—1 act	Based on महाभारत. Mahabharata plays.

chief Dramatis Personæ are mentioned in it by the use of मुद्रा अलङ्कार.

(5) The name of the poet is mentioned in the introduction of none of them.

(6) The भरतवाक्य's of almost all these plays are the same with a very slight change and इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः is repeated with a slight variation in most of them.

(7) After भरतवाक्य अवसितं is used with the name of the play

(8) Striking similarity in phraseology, diction and style is seen everywhere in all these plays.

(9) Grammatical errors which may be called archaisms are very common in these plays

(10) कौसल्यामातः, सुमित्रामातः, आपन्नावत्, किन्नुखलु and a number of expressions peculiar to the poet are common.

These grounds prove that all these plays must have come from the pen of one poet and this must be the poet भास is the considered opinion of many learned and eminent scholars

All these plays begin with सूत्रधार and not नान्दी, they are more than two, they have a number of plots and characters, they have the dramatic irony पताकास्थानक used frequently in them; स्वप्नवासवदत्ता is one of them and on account of its poetic beauty it can stand the fiery test of the criticism of critics; and the forcible and simple style, the lucidity of verses, the disregard shown

(व्यायुज्यन्ते यद्बहुपुरुषा अस्मिन्निति)
व्यायोगस्तु विधिज्ञैः कार्यः प्रख्यातनायकशरीरः ।
हीनो गर्भविमर्शाभ्यां नरैर्बहुभिराश्रितः ॥
एकाङ्कश्च भवेदस्त्रीनिमित्तसमरोदयः ।
कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः ॥
राजर्षिरथ दिव्यो वा भवेद्धीरोद्धतश्च सः ।
हास्यशृङ्गारशान्तेभ्य इतरेऽत्राङ्गिनो रसाः ॥

The plot or subject matter should be wel-

i. e., the opening conflict, the growth and the catastrophe. It should have a number of male characters. It should have one act only. It

be wel-known and he may be a royal sage, a celestial being or noble and proud. It should not contain हास्य, शृङ्गार or शान्तरस. The readers can see for themselves how this definition is satisfied in the case of दूतवाक्य.

The plot of दूतवाक्य is taken from the उद्योगपर्व of the महाभारत. Pandavas finished their sojourn

quently श्रीकृष्ण was sent as an ambassador to intervene. दुर्योधन evaded and the result was war.

The poet has described the principal incidents of the life of Rama in his two plays, the

the curse fallen on his father which resulted in the exile and says that she was only a tool. Bharata prepares to help Rama, but in the meantime Rama kills Ravana and returning to Ayodhya meets with his three mothers and brothers in the Janasthana forest Then Vasistha and the people of Ayodhya crown Rama as the [illegible]

of o [illegible]

yan [illegible]

He is handsome, gallant, noble, fond of sport and adventure and proud of beauty. Therefore he became an ideal subject of legends and a charming hero of a number of forms of poetry.

And so he neglects the affairs of the state. A strong enemy Aruni is watching the situation Aruni inflicts defeats on Udayana and thus parts of kingdom are being lost. Therefore, यौगन्धरायण his devoted minister, wants the help of Magadha and this he decides to get by a matrimonial alliance. But Udayana will never agree to marry the sister of Magadha King as long as Vasavadatta is alive. So he decides to spread a rumour that Vasavadatta is burnt.

Both Udayana and Magadha-king believe and the marriage takes place. But Udayana may have a doubt regarding the chastity of Vasavadatta. So he throws her Padmavati, the princess of Magadha, as a Brahmin woman of Avanti and Padmavati agrees to take her in her charge as her ward. These two ladies become fast friends and Padmavati convinces the king of the purity of Vasavadatta.

॥ श्रीः ॥

महाकवि-श्रीभासप्रणीतं

दूतवाक्यम्



(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—

पादः पायादुपेन्द्रस्य, सर्वलोकोत्सवः स वः।
व्याविद्धो नमुचिर्येन, तनुताम्रनखेन खे ॥१॥

एवमार्यमिश्रान्विज्ञापयामि। अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते। अङ्ग! पश्यामि

(नेपथ्ये)

भो भोः प्रतिहाराधिकृताः। महाराजो दुर्योधनः समाज्ञापयति।

सूत्रधारः—भवतु। विज्ञातम्।

उत्पन्ने धार्तराष्ट्राणां, विरोधे पाण्डवैः सह।
मन्त्रशालां रचयति, भृत्यो दुर्योधनाज्ञया ॥२॥

(निष्क्रान्तः)

स्थापना।

(ततः प्रविशति काञ्चुकीयः ।

काञ्चुकीयः—भो भोः प्रतिहाराधिकृताः । महा
राजो दुर्योधनः समाज्ञापयति—अद्य सर्वपार्थि
सह मन्त्रयितुमिच्छामि । तदाहूयन्तां सर्वे राजा
इति (परिक्रम्यावलोक्य) अये अयं महाराजो दुर्योध
इत एवाभिवर्तते । य एषः,

श्यामो युवा सितदुकूलकृतोत्तरीयः,
सच्छत्रचामरवरो रचिताङ्गरागः ।
श्रीमान्विभूषणमणिद्युतिरञ्जिताङ्गो,
नक्षत्रमध्य इव पर्वगतः शशाङ्कः ॥३॥

(ततः प्रविशति यथानिर्दिष्टो दुर्योधनः)

दुर्योधनः—
उद्धूतरोषमिव मे हृदयं सहर्षं,
प्राप्तं रणोत्सवमिमं सहसा विचिन्त्य ।
इच्छामि पाण्डवबले वरवारणाना,-
मुत्कृत्तदन्तमुसलानि मुखानि कर्तुम् ॥४॥

काञ्चुकीयः—जयतु महाराजः । महाराजशा
नात्समानीतं सर्वराजमण्डलम् ।

दुर्योधनः—सम्यक्कृतम् । प्रविश त्वमवरोधनम्

काञ्चुकीयः—यथाज्ञापयति महाराजः ।

(निष्क्रान्तः)

दुर्योधनः—आर्यौ वैकर्णवर्षदेवौ! उच्यताम् । अस्ति ममैकादशाक्षौहिणीबलसमुदयः। अस्य कः सेनापतिर्भवितुमर्हतीति ? किमाहतुर्भवन्तौ ? महान्खल्वयमर्थः। मन्त्रयित्वा वक्तव्यमिति।

सदृशमेतत्। तदागम्यतां मन्त्रशालामेव प्रविशामः। आचार्य! अभिवादये, प्रविशतु भवान्मन्त्रशालाम्। पितामह! अभिवादये, प्रविशतु भवान्मन्त्रशालाम्। आर्यौ वैकर्णवर्षदेवौ! प्रविशतां भवन्तौ। भो भोः सर्वक्षत्रियाः! स्वैरं प्रविशन्तु भवन्तः। वयस्य कर्ण! प्रविशावस्तावत्।

(प्रविश्य)

आचार्य! एतत्कूर्मासनमास्यताम्। पितामह! एतत्सिंहासनमास्यताम्। मातुल! एतच्चर्मासनमास्यताम्। आर्यौ वैकर्णवर्षदेवौ! आसातां भवन्तौ। भो भोः सर्वक्षत्रियाः! स्वैरमासतां भवन्तः।

किमिति किमिति? महाराजो नास्त इति। अहो सेवाधर्मः। नन्वयमहमासे। वयस्य कर्ण! त्वमप्यास्स्व।

(उपविश्य)

आर्यो वैकर्णवर्षदेवौ ! उच्यताम् । इ
ममैकादशाक्षौहिणीबलसमुदयः। अस्य कः सेनाप
र्भवितुमर्हतीति ?

किमाहतुर्भवन्तौ ? अत्रभवान् गान्धारराजं
वक्ष्यतीति । भवतु । मातुलेनाभिधीयताम् । कि
मातुलः । अत्रभवति गाङ्गेये स्थिते कोऽन्यः सेना
पतिर्भवितुमर्हतीति ।

सम्यगाह मातुलः । भवतु भवतु । पिताम
एव भवतु । वयमप्येतदभिलपामः ।

सेनानिनादपटहस्वनशङ्खनादै-
श्चण्डानिलाहतमहोदधिनादकल्पैः ।
गाङ्गेयमूर्ध्नि पतितैरभिषेकतोयैः
सार्धं पतन्तु हृदयानि नराधिपानाम् ॥५॥

काञ्चुकीयः—जयतु महाराजः । एष खलु पाण्ड
वस्कन्धावारादौत्येनागतः पुरुषोत्तमो नारायणः।

दुर्योधनः—मा तावद्भो बादरायण ! किं किं कंस
भृत्यो दामोदरस्तव पुरुषोत्तमः ? स गोपालकस्तव
पुरुषोत्तमः ? बार्हद्रथापहृतविषयकीर्तिभोगस्तव
पुरुषोत्तमः ? अहो पार्थिवासन्नमाश्रितस्य भृत्य-
जनस्य समुदाचारः । सगर्वं खल्वस्य वचनम् ।
आ अपध्वंस ।

काञ्चुकीयः—प्रसीदतु प्रसीदतु महाराजः । सम्भ्रमेण समुदाचारो विस्मृतः ।

(पादयोः पतति)

दुर्योधनः—सम्भ्रम इति । मनुष्याणामस्त्येव सम्भ्रमः । उत्तिष्ठोत्तिष्ठ ।

काञ्चुकीयः—अनुगृहीतोऽस्मि ।

दुर्योधनः—इदानीं प्रसन्नोऽस्मि । क एष दूतः प्राप्तः ?

काञ्चुकीयः—दूतः प्राप्तः केशवः ।

दुर्योधनः—केशव इति । एवमेष्टव्यम् । अयमेव समुदाचारः । भो भो राजानः दौत्येनागतस्य केशवस्य किं युक्तम् ? किमाहुर्भवन्तः ? अर्घ्यप्रदानेन पूजयितव्यः केशव, इति । न मे रोचते । ग्रहणमस्यात्र हितं पश्यामि ।

ग्रहणमुपगते तु वासुभद्रे,
हृतनयना इव पाण्डवा भवेयुः ।
गतिमतिरहितेषु पाण्डवेषु,
क्षितिरखिलापि भवेन्ममासपत्ना ॥६॥

अपि च योऽत्र केशवस्य प्रत्युत्थास्यति स मया द्वादशसुवर्णभारेण दण्ड्यः । अप्रमत्ता भवन्तु भवन्तः । (आत्मगतम्) को नु खलु इदानीं

एतावाचार्यपितामहौ तां दृष्ट्वा लज्जायमानौ
पादान्तान्तर्हितमुर्व्यां स्थितौ । अहो अस्य वर्णा-
ढ्यता । अहो भावोपपन्नता । अहो युक्तलेखता।
सुव्यक्तमालिखितोऽयं चित्रपटः । प्रीतोऽस्मि।
कोऽत्र ?

काञ्चुकीयः—जयतु महाराजः ।

दुर्योधनः—बादरायण ! आनीयतां स विहग-
वाहनमात्रविस्मितो दूतः ।

काञ्चुकीयः—यदाज्ञापयति महाराजः ।

(निष्क्रान्तः)

दुर्योधनः—वयस्य कर्ण !

प्राप्तः किलाद्य वचनादिह पाण्डवानां,
दौत्येन भृत्य इव कृष्णमतिः स कृष्णः ।
श्रोतुं सखे त्वमपि सज्जय कर्ण कर्णौ,
नारीमृदूनि वचनानि युधिष्ठिरस्य ॥१३॥

(ततः प्रविशति वासुदेवः काञ्चुकीयश्च)

वासुदेवः—अद्य खलु धर्मराजवचनाद्धनञ्जया-
कृत्रिममित्रतया चाहवदर्पमनुक्तग्राहिणं सुयोधनं
प्रति मयाप्यनुचितदौत्यसमयोऽनुष्ठितः ।

दुर्योधनः—(आसनात्पतितवाऽऽत्मगतम्) सुव्यक्तं प्राप्त एव केशवः।

उत्साहेन मतिं कृत्वाऽप्यासीनोऽस्मि समाहितः।
केशवस्य प्रभावेण चलितोऽस्म्यासनादहम् ॥१७॥

अहो बहुमायोऽयं दूतः। (प्रकाशम्) भो दूत! एतदासनमास्यताम्।

वासुदेवः—आचार्य! आस्यताम्। गाङ्गेयमुख्या राजानः! स्वैरमासतां भवन्तः। वयमप्युपविशामः। (उपविश्य) अहो दर्शनीयोऽयं चित्रपटः। मा तावत्! द्रौपदीकेशाम्बराकर्षणमत्रालिखितम्। अहो तु खलु

सुयोधनोऽयं स्वजनावमानं,
पराक्रमं पश्यति बालिशत्वात्।
को नाम लोके स्वयमात्मदोष-,
मुद्घाटयेन्नष्टघृणः सभासु ॥१८॥

आः! अपनीयतामेष चित्रपटः।

दुर्योधनः—बादरायण! अपनीयतां किल चित्रपटः।

काञ्चुकीयः—यदाज्ञापयति महाराजः। (अपनयति)

दुर्योधनः—भो दूत!

धर्मात्मजो वायुसुतश्च भीमो,
भ्रातार्जुनो मे त्रिदशेन्द्रसूनुः।

यमौ च तावश्वियुतौ विनीतौ,
सर्वे सभृत्याः कुशलोपपन्नाः ? ॥१९॥

वासुदेव—सदृशमेतद्गान्धारीपुत्रस्य । अथ किमथ किम् । कुशलिनः सर्वे । भवतो राज्ये शरीरे बाह्याभ्यन्तरे च कुशलमनामयं च पृष्ट्वा विज्ञापयन्ति युधिष्ठिरादयः पाण्डवाः ।

अनुभूतं महद्दुःखं सम्पूर्णः समयः स च ।
अस्माकमपि धर्म्यं यद्दायाद्यं तद्विभज्यताम् ॥२०॥

इति ।

दुर्योधन—कथं कथं दायाद्यमिति । भोः ?
वने पितृव्यो मृगयाप्रसङ्गतः,
कृतापराधो मुनिशापमाप्तवान् ।
तदा प्रभृत्येव स दारनिःस्पृहः,
परात्मजानां पितृतां कथं भजेत् ? ॥२१॥

वासुदेवः—पुराविदं भवन्तं पृच्छामि-
विचित्रवीर्यो विषयी विपत्तिं,
क्षयेण यातः पुनरम्बिकायाम् ।
व्यासेन जातो धृतराष्ट्र एव,
लभेत राज्यं जनकः कथं ते ? ॥२२॥

मा मा भवान् ।

एवं परस्परविरोधविवर्धनेन,
शीघ्रं भवेत्कुरुकुलं नृपनामशेषम् ।
तत्कर्तुमर्हति भवानपकृष्य रोषं,
यत्त्वां युधिष्ठिरमुखाः प्रणयाद्ब्रुवन्ति ॥२३॥

दुर्योधनः—भो दूत ! न जानाति भवान्राज्यव्यवहारम् ।

राज्यं नाम नृपात्मजैः सहृदयैर्जित्वा रिपून्भुज्यते,
तल्लोके न तु याच्यते न तु पुनर्दीनाय वा दीयते ।
काङ्क्षा चेन्नृपतित्वमाप्तुमचिरात्कुर्वन्तु ते साहसं,
स्वैरं वा प्रविशन्तु शान्तमतिभिर्जुष्टं शमायाश्रमम् ॥२४॥

वासुदेवः—भोः सुयोधन ! अलमलं बन्धुजने परुषमभिधातुम् ।

पुण्यसञ्चयसम्प्राप्तामधिगम्य नृपश्रियम् ।
वञ्चयेद्यः सुहृद्बन्धून्स भवेद्विफलश्रमः ॥२५॥

दुर्योधनः—भो दूत !

स्यालं तव गुरोर्भूपं कंसं प्रति न ते दया ।
कथमस्माकमेवं स्यात्तेषु नित्यापकारिषु ॥२६॥

वासुदेवः—अलं तन्मदोषतो ज्ञातुम् ।

कृत्वा पुत्रवियोगार्तां, बहुशो जननीं मम ।
वृद्धं स्वपितरं बद्ध्वा, हतोऽयं मृत्युना स्वयम् ॥२७॥

दुर्योधनः—सर्वथा वञ्चितस्त्वया कंसः । अलमात्मस्तवेन । न शौर्यमेतत् । पश्य,

जामातृनाशव्यसनाभितप्ते,
रोषाभिभूते मगधेश्वरेऽथ ।
पलायमानस्य भयातुरस्य,
शौर्यं तदेतत्क गतं तवासीत् ? ॥२८॥

वासुदेवः—भोः सुयोधन ! देशकालावस्थापेक्षि खलु शौर्यं नयानुगामिनाम् । इह तिष्ठतु तावदस्मद्‌गतः परिहासः । स्वकार्यमनुष्ठीयताम् ।

कर्त्तव्यो भ्रातृषु स्नेहो, विस्मर्तव्या गुणेतराः ।
सम्बन्धो बन्धुभिःश्रेयाँल्लोकयोरुभयोरपि ॥२९॥

दुर्योधनः—
देवात्मजैर्मनुष्याणां, कथं वा बन्धुता भवेत् ।
पिष्टपेषणमेतावत्पर्याप्तं छिद्यतां कथा ॥३०॥

वासुदेवः—(आत्मगतम्)
प्रसाद्यमानः साम्नायं, न स्वभावं विमुञ्चति ।
हन्त संक्षोभयाम्येनं, वचोभिः परुषाक्षरैः ॥३१॥

(प्रकाशम्) भोः सुयोधन! किं न जानीषेऽर्जुनस्य बलपराक्रमम् ।

दुर्योधनः—न जाने ।

वासुदेवः—भोः श्रूयताम्—

कैरातं वपुरास्थितः पशुपतिर्युद्धेन सन्तोषितो,
वह्निः खाण्डवमश्नतः सुमहती वृष्टिः शरैर्वारिता।
देवेन्द्रार्तिकरा निवातकवचा नीताः क्षयं लीलया,
नन्वेकेन तदा विराटनगरे भीष्मादयो निर्जिताः॥१२

अपि च तवापि प्रत्यक्षमपरं कथयामि।
ननु त्वं चित्रसेनेन, नीयमानो नभस्तलम्।
चित्रोगन् घोषयात्रायां, फल्गुनेनैव मोचितः॥१३॥

किं बहुना,
दातुमर्हसि मद्वाक्याद्राज्यार्धं धृतराष्ट्रज!।
अन्यथा सागरान्तां गां, हरिष्यन्ति हि पाण्डवाः॥१४

दुर्योधनः—कथं कथम्? हरिष्यन्ति हि पाण्डवाः।
प्रहरति यदि युद्धे मारुतो भीमरूपी,
प्रहरति यदि साक्षात्पार्थरूपेण शक्रः।
परुषवचनदक्ष! त्वद्वचोभिर्न दास्ये,
तृणमपि पितृभुक्ते वीर्यगुप्ते स्वराज्ये॥१५॥

वासुदेवः—भोः कुरुकुलकलङ्कभूत! अयशोलुब्ध! वयं किल तृणान्तराभिभाषकाः।

दुर्योधनः—भो गोपालक! तृणान्तराभिभाष्यो भवान्?
अवध्यां प्रमदां हत्वा, हयं गोवृषमेव च।
मल्लानपि मुनिश्रेष्ठो, पशुमिच्छसि साधुभिः॥१६

वासुदेवः—भोः सुयोधन ! ननु क्षिपसि माम्

दुर्योधनः—ननु स्वयमेवैतत् ।

वासुदेवः—गच्छामि तावत् ।

दुर्योधनः—गच्छ गच्छ पशुपुरोद्धतरेणुरूपिता
मवमेव ।। विफलीकृतः कालः ।

वासुदेवः—एवमेवास्तु । न वयमनुक्तसन्देश
गन्तुमिच्छामः । तदाकर्ण्यतां युधिष्ठिरस्य सन्देशः ।

दुर्योधनः—आः ! आभाष्यत्वम्-

अहमवधृतपाण्डुरातपत्रो,
द्विजवरहस्तधृताम्बुसिक्तमूर्धा ।
अवनतनृपमण्डलानुयात्रैः,
सह कथयामि भवद्विधैर्न भाषे ॥१७॥

वासुदेवः—न व्याहरति किल मां सुयोधनः। भोः !
शठ ! बान्धवनिःस्नेह ! काक ! केकर ! पिङ्गल !।
त्वद्दर्पात्कुरुवंशोऽयमचिरान्नाशमेष्यति ॥१८॥
भो भो राजानः ! गच्छामस्तावत् ।

दुर्योधनः—कथं यास्यति किल केशवः । दुःशा-
सन ! दुर्मर्षण ! दुर्मुख ! दुर्बुद्धे ! दुष्टेश्वर ! दूत-
समुदाचारमतिक्रान्तः केशवो बध्यताम् ।
कथमशक्ताः। दुःशासन ! न समर्थः खल्वसि ?

करितुरगनिहन्ता कंसहन्ता स कृष्णः,
पशुपकुलनिवासादानुजीव्यानभिज्ञः ।
हतभुजबलवीर्यः पार्थिवानां समक्षं,
स्ववचनकृतदोषो बध्यतामेष शीघ्रम् ॥३९॥

अयमशक्तः । मातुल ! बध्यतामयं केशवः । कथं पराङ्मुखः पतति । भवतु । अहमेव पाशैर्बध्नामि ।

(पाशमुद्यम्योपसर्पति ।)

वासुदेवः—कथं मवितुकामो मां किल सुयोधनः । भवतु । सुयोधनस्य सामर्थ्यं पश्यामि । (विश्वरूपमास्थितः ।)

दुर्योधनः—भो दूत !

सृजसि यदि समन्ताद्देवमायाः स्वमायाः,
प्रहरसि यदि वा त्वं दुर्निवारैः सुरास्त्रैः ।
हयगजवृषभाणां पातनाज्ञातदर्पो,
नरपतिगणमध्ये बध्यसे त्वं मयाद्य ॥४०॥

आः ! तिष्ठेदानीम् । कथं न दृष्टः केशवः । अयं केशवः । अहो ह्रस्वत्वं केशवस्य । आः ! तिष्ठेदानीम् । कथं न दृष्टः केशवः । अयं केशवः । अहो दीर्घत्वं केशवस्य । कथं न दृष्टः केशवः । अयं केशवः ।

सर्वत्र मन्त्रशालायां केशवा भवन्ति । किमिदानीं करिष्ये ? भवतु, दृष्टम् । भो भो राजानः ! एकेनैकः केशवो बध्यताम् । कथं स्वयमेव पाशैर्बद्धाः पतन्ति राजानः ? साधु भो जम्भक ! साधु ।

मत्कार्मुकोदरविनिःसृतबाणजालै-,
विद्धं क्षरत्क्षतजरञ्जितसर्वगात्रम् ।
पश्यन्तु पाण्डुतनयाः शिबिरोपनीतं,
त्वां बाष्परुद्धनयनाः परिनिःश्वसन्तः ॥४१॥

(निष्क्रान्तः ।)

वासुदेवः—भवतु । पाण्डवानां कार्यमहमेव साधयामि । भोः सुदर्शन ! इतस्तावत् ।

(ततः प्रविशति सुदर्शनः ।)

सुदर्शनः—एष भोः !

श्रुत्वा गिरं भगवतो विपुलप्रसादा-,
न्निर्धावितोऽस्मि परिवारिततोयदौघः ।
कस्मिन्खलु प्रकुपितः कमलायताक्षः,
कस्याद्य मूर्धनि मया प्रविजृम्भितव्यम् ॥४२॥

क्व नु खलु भगवान्नारायणः ।

अव्यक्तादिरचिन्त्यात्मा, लोकसंरक्षणोद्यतः ।
एकोऽनेकवपुः श्रीमान्, द्विषद्बलनिषूदनः ॥४३॥

(विलोक्य) अये अयं भगवान्हलिनुद्
दृतसमुदाचारेणोपस्थितः । कुतः स्वल्वापः ! इ
स्वल्वापः ? भगवति आकाशगङ्गे ? आपस्ताव
हन्त स्रवन्ति (आचम्योपगम्य।) जयतु भगवा
रायणः। (प्रणमति।)

वासुदेवः—सुदर्शन ! अप्रतिहतपराक्रमो भव

सुदर्शनः—अनुगृहीतोऽस्मि ।

वासुदेवः—दिष्ट्या भवान्कर्मकाले प्राप्तः।

सुदर्शनः—कथं कथं कर्मकाल इति ।
भगवानाज्ञापयतु ।

किं मेरुमन्दरकुलं परिवर्तयामि,
संक्षोभयामि सकलं मकरालयं वा ।
नक्षत्रवंशमखिलं भुवि पातयामि,
नाशक्यमस्ति मम देव ! तव प्रसादात् ।

वासुदेवः—भोः सुदर्शन ! इतस्तावत् । भो
सुयोधन !

यदि लवणजलं वा कन्दरं वा गिरीणां,
ग्रहगणचरितं वा वायुमार्गं प्रयासि ।
मम भुजबलयोगप्राप्तसंजातवेगं,
भवतु चपलचक्रं कालचक्रं तवाद्य ॥४५॥

सुदर्शनः—भोः सुयोधनहतक ! तिष्ठ तिष्ठ।
(पुनर्विचार्य।) प्रसीदतु भगवान्नारायणः।

महीभारापनयनं, कर्तुं जातस्य भूतले ।
अस्मिन्नेवं गते देव !, ननु स्याद्विफलः श्रमः ॥४६॥

वासुदेवः—सुदर्शन ! रोषात्समुदाचारो नावेक्षितः । गम्यतां स्वनिलयमेव ।

सुदर्शनः—यदाज्ञापयति भगवान्नारायणः । कथं कथं गोपालक इति । त्रिचरणातिक्रान्तत्रिभुवनो नारायणः खल्वत्रभवान् । शरणं व्रजन्तु भवन्तः । यावद्गच्छामि । अये एतद्भगवदायुधवरं शार्ङ्गं प्राप्तम् ।

तनुमृदुललिताङ्गं स्त्रीस्वभावोपपन्नं,
हरिकरधृतमध्यं शत्रुसंघैककालः ।
कनकखचितपृष्ठं भाति कृष्णस्य पार्श्वे,
नवसलिलदपार्श्वे चारु विद्युल्लतेव ॥४७॥

भो भोः शार्ङ्ग ! प्रशान्तरोषो भगवान्नारायणः । गम्यतां स्वनिलयमेव । हन्त निवृत्तः । यावद्गच्छामि । अये इयं कौमोदकी प्राप्ता ।

मणिकनकविचित्रा चित्रमालोत्तरीया,
सुररिपुगणगात्रध्वंसने जाततृष्णा ।
गिरिवरतटरूपा दुर्निवारातिवीर्या,
व्रजति नभसि शीघ्रं मेघवृन्दानुयात्रा ॥४८॥

हे कौमोदकि ! प्रशान्तरोपो भगवान्नारायणः। हन्त निवृत्ता । यावद्गच्छामि । अये अयं पाञ्चजन्यः प्राप्तः ।

पूर्णेन्दुकुन्दकुमुदोदरहारगौरो,
नारायणाननसरोजकृतप्रसादः ।
यस्य स्वनं प्रलयसागरघोषतुल्यं,
गर्भा निशम्य निपतन्त्यसुराङ्गनानाम् ॥४९॥

हे पाञ्चजन्य ! प्रशान्तरोपो भगवान् । गम्यतां स्वनिलयमेव । हन्त निवृत्तः । अये नन्दकासिः प्राप्तः ।

वनिताविग्रहो युद्धे, महासुरभयङ्करः ।
प्रयाति गगने शीघ्रं, महोल्केव विभात्ययम् ॥५०॥

हे नन्दक ! प्रशान्तरोपो भगवान् । गम्यतां स्वनिलयमेव । हन्त निवृत्तः । यावद्गच्छामि । अये एतानि भगवदायुधवराणि ।

सोऽयं खड्गः खरांशोरपहसिततनुः स्वैः करैर्नन्दकाख्यः
सेयं कौमोदकी या सुररिपुकठिनोरःस्थलक्षोददक्षा।
सैषा शार्ङ्गाभिधाना प्रलयघनरवज्यारवा चापयष्टिः,
सोऽयं गम्भीरघोषः शशिकरविशदः शङ्खराट् पाञ्चजन्यः
॥५१॥

शाङ्गं कौमोदकि पाञ्चजन्य, दैत्यान्तकृन्नन्दक शाङ्गयहे ।
शान्तरोषो भगवान्मुरारिः, स्वस्थानमेवात्र हि गच्छ
तावत् ॥५२॥

हन्त निवृत्ताः । यावद्गच्छामः । अये अत्युद्धूतो वायुः । अतिनपत्यादित्यः । चलिताः पर्वताः । क्षुब्धाः सागराः । पतिता वृक्षाः । भ्रान्ता मेघाः । प्रलीना वासुकिप्रभृतयो भुजङ्गेश्वराः । किन्नुखल्विदम् । अये अयं भगवतो वरवाहनः गरुडः प्राप्तः ।

सुरासुराणां परिखिद्यमानं,
येनामृतं मातृमिवाक्षणार्थम् ।
आच्छिन्नमासीद् द्विपतां सुरारे,
स्त्वामुद्वहामीति वरोऽपि दत्तः ॥५३॥

हे पादपविपाटनपटु ! गरुड ! प्रशान्तरोषो भगवान्देवदेवेशः । गम्यतां स्वनिलयमेव । हन्त निवृत्तः । यावद्गच्छामि ।

एते स्थिता विपति किन्नरयक्षसिद्धा,
देवाश्च सम्भ्रमचलन्मुकुटोत्तमाङ्गाः ।
कष्टेऽच्युते विगतकान्तिगुणाः प्रशान्त,
श्रुत्वा प्रयान्ति वदनानि निवृत्ततापाः ॥५४॥

यावदहमपि शान्तां मेरुगुहामेव यास्यामि

(निष्क्रान्तः ।)

वासुदेवः—यावदहमपि पाण्डवशिबिरमेव यास्यामि।

(नेपथ्ये)

न खलु न खलु गन्तव्यम्।

वासुदेवः—अये वृद्धराजस्वर इव। भो राजन्! एष स्थितोऽस्मि।

(ततः प्रविशति धृतराष्ट्रः।)

धृतराष्ट्रः—क्व नु खलु भगवान्नारायणः। क्व नु खलु भगवान् पाण्डवश्रेयस्करः। क्व नु खलु भगवान्विप्रप्रियः। क्व नु खलु भगवान्देवकीनन्दनः।

मम पुत्रापराधात्तु, शार्ङ्गपाणे! तवाधुना।
एतन्मे त्रिदशाध्यक्ष!, पादयोः पतितं शिरः॥५५॥

(पतति।)

वासुदेवः—हा धिक्! पतितोऽत्रभवान्। उत्तिष्ठोत्तिष्ठ।

धृतराष्ट्रः—अनुगृहीतोऽस्मि। भगवन्! इदमर्घ्यं पाद्यं च प्रतिगृह्यताम्।

वासुदेवः—सर्वं गृह्णामि। किं ते भूयः प्रियमुपहरामि।

धृतराष्ट्रः—यदि मे भगवान्प्रसन्नः, किमतः परमिच्छामि।

वासुदेवः—गच्छतु भवान्पुनर्दर्शनाय ।

धृतराष्ट्रः—यदाज्ञापयति भगवान्नारायणः ।

निष्क्रान्तः ।)

(भरतवाक्यम् ।)

इमां सागरपर्यन्तां, हिमवद्विन्ध्यकुण्डलाम् ।
महीमेकातपत्राङ्कां, राजसिंहः प्रशास्तु नः ॥५६॥

(निष्क्रान्ताः सर्वे ।)

इति श्रीमद्भासविरचितं दूतवाक्यं समाप्तम् ।

प्रतिमानाटके

पञ्चमोऽङ्कः ।

(ततः प्रविशति सीता तापसी च ।)

सीता—आर्ये ! उपहारसुमनसाकीर्णः संमार्जित आश्रमः । आश्रमपदविभवेनानुष्ठितो देवसमुद चारः । तद् यावदार्यपुत्रो नागच्छति तावदिमा बालवृक्षानुदकप्रदानेनानुक्रोशयिष्यामि ।

तापसी—अविघ्नमस्य भवतु ।

(ततः प्रविशति रामः ।)

रामः—(सशोकम् ।) ।

त्यक्त्वा तां गुरुणा मया च रहितां रम्यामयोध्यां
सुचम्यापि ममाभिषेकमखिलं मत्सन्निधावागतः
रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव सम्प्रेषितः
कष्टं भो नृपतेर्धुरं सुमहतीमेकः समुत्कर्षति ॥

(विमृश्य ।) ईदृशामेवैतत् । यावदिदानीमिद
शोकविनोदनार्थमवस्थाकुटुम्बिनीं मैथिलीं पश्या

तत् क्व नु खलु गता वैदेही। (परिक्रम्यावलोक्य।) अये इमानि खलु सद्यमभिषिक्तानि वृक्षमूलानि अदूरगतां मैथिलीं सूचयन्ति। तथा हि-

भ्रमति सलिलं वृक्षावर्ते सफेनमवस्थितं,
तृषितपतिता नैते क्लिष्टं पिबन्ति जलं खगाः।
स्थलमभिपतन्त्यार्द्राः कीटा बिले जलपूरिते,
नववलयिनो वृक्षा मूले जलक्षयरेखया ॥२॥

(विलोक्य।) अये इयं वैदेही। भोः कष्टम्।

योऽस्याः करः श्राम्यति दर्पणेऽपि,
स नैति खेदं कलशं वहन्त्यपि।
कष्टं वनं स्त्रीजनसौकुमार्यं,
समं लताभिः कठिनीकरोति ॥३॥

(उपेत्य।) मैथिलि! अपि तपो वर्धते।

सीता—हं आर्यपुत्रः। जयत्वार्यपुत्रः।

रामः—मैथिलि! यदि ते नास्ति धर्मविघ्न आस्यताम्।

सीता—यदार्यपुत्र आज्ञापयति। (उपविशति।)

रामः—मैथिलि! प्रतिवचनमार्गिनीमिव त्वां पश्यामि किमिदम्।

सीता—शोकशून्यहृदयस्येवार्यपुत्रस्य मुखरागः। केनैतत् ?

रावणः—([illegible]) भवतु भवतु।

इयमेका पृथिव्यां हि, मानुषीणामरुन्धती।
यस्या भर्तेति नारीभिः, सत्कृतः कथ्यते भवान् ॥८॥

रामः—तेन ह्यानय। अहमेव शुश्रूषयिष्ये।

रावणः—अपि छायां परिहृत्य शरीरं न लङ्घयामि। वाचानुवृत्तिः खल्वतिथिसत्कारः। पूजितोऽस्मि। आस्यताम्।

रामः—बाढम्। (उपविशति।)

रावणः—(आत्मगतम्) यावदहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि। (प्रकाशम्।) भोः! काश्यपगोत्रोऽस्मि। साङ्गोपाङ्गं वेदमधीये मानवीयं धर्मशास्त्रं माहेश्वरं योगशास्त्रं बार्हस्पत्यमर्थशास्त्रं मेधातिथेर्न्यायशास्त्रं प्राचेतसं श्राद्धकल्पं च।

रामः—कथं कथं श्राद्धकल्पमिति?

रावणः—सर्वाः श्रुतीरतिक्रम्य श्राद्धकल्पे स्पृहा दर्शिता। किमेतत्?

रामः—भगवन्! अष्टायां पितृमत्तायामागम इदानीमेषः।

रावणः—अलं परिहृत्य। पृच्छतु भवान्।

रामः—भगवन्! निर्वपनक्रियाकाले केन पितॄंस्तर्पयामि।

रावणः—सर्वं श्रद्धया दत्तं श्राद्धम्।

रामः—भगवन्! अनादरतः परित्यक्तं भवति। विशेषार्थं पृच्छामि।

रावणः—श्रूयताम्। विरूढेषु दर्भा ओषधीषु तिलाः कलायं शाकेषु मत्स्येषु महाशफरः पक्षिषु वार्ध्राणसः पशुषु गौः खड्गो वा इत्येते मानुषाणां विहिताः

रामः—भगवन्! वाशब्देनावगतमप्यन्यदस्तीति?

रावणः—अस्ति, प्रभावसम्पाद्यम्।

रामः—भगवन्! एष एव मे निश्चयः।

उभयस्यास्ति सान्निध्यं, यद्येतत् साधयिष्यति।
धनुर्वा तपसि श्रान्ते, श्रान्ते धनुषि वा तपः ॥९॥

रावणः—सन्ति, हिमवति प्रतिवसन्ति।

रामः—हिमवतीति? ततस्ततः?

रावणः—हिमवतः सप्तमे शृङ्गे प्रत्यक्षस्थाणुशिरः पतितगङ्गाम्बुपायिनो वैदूर्यश्यामपृष्ठाः पवनसमजवाः काञ्चनपार्श्वा नाम मृगाः यैर्वैखानसवालखिल्यनैमिशीयादयो महर्षयश्चिन्तितमात्रोपस्थितविपन्नैः श्राद्धान्यभिवर्धयन्ति।

तैस्तर्पिताः श्रुतफलं पितरो लभन्ते,
हित्वा जरां खमुपयान्ति हि दीप्यमानाः।



स्वप्नवासवदत्ते नाटके

पञ्चमोऽङ्कः ।

(ततः प्रविशति पद्मिनिका ।)

पद्मिनिका—मधुकरिके मधुकरिके ! आगच्छ तावच्छीघ्रम् ।

(प्रविश्य)

मधुकरिका—हला इयमस्मि । किं क्रियताम् ?

पद्मिनिका—हला किं न जानासि त्वं भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति ।

मधुकरिका—हा धिक् ।

[पद्मि]निका—हला गच्छ शीघ्रम् । आर्यामाव[न्तिकां श]ब्दापय । केवलं भर्तृदारिकायाः शीर्ष[वेदना]ं निवेदय । ततः स्वयमेवागमिष्यति ।

[मधु]करिका—हला किं सा करिष्यति ?

[पद्मि]निका—सा खल्विदानीं मधुराभिः कथा[भिर्भर्तृ]दारिकायाः शीर्षवेदनां विनोदयति ।

बलादेष दशग्रीवः, सीतामादाय गच्छति ।
क्षात्रधर्मे यदि स्निग्धः, कुर्यात् रामः पराक्रमम् ॥२१॥

सीता—आर्यपुत्र ! परित्रायस्व परित्रायस्व ।

रावणः—(परिक्रमन् विलोक्य ।) अये स्वपक्ष-पवनोत्क्षेपक्षुभितघनगणप्रचण्डगण्डगुरभिधावन्नेव जटायुः । आः तिष्ठेदानीम् ।

मद्भुजाकृष्टनिस्त्रिंश, कृत्तपक्षक्षतच्युतैः ।
रुधिरैरार्द्रगात्रं त्वां, नयामि यमसादनम् ॥२२॥

(निष्क्रान्तौ ।)

इति श्रीमहाकविभासविरचिते प्रतिमा नाटके पञ्चमोऽङ्कः ।

श्रीभासकृते

स्वप्नवासवदत्ते नाटके

पञ्चमोऽङ्कः ।

(ततः प्रविशति पद्मिनिका ।)

पद्मिनिका—मधुकरिके मधुकरिके ! आगच्छ तावच्छीघ्रम् ।

(प्रविश्य)

मधुकरिका—हला इयमस्मि । किं क्रियताम् ?

पद्मिनिका—हला किं न जानासि त्वं भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति ।

मधुकरिका—हा धिक् ।

पद्मिनिका—हला गच्छ शीघ्रम् । आर्यामावन्तिकां शब्दापय । केवलं भर्तृदारिकायाः शीर्षवेदनामेव निवेदय । ततः स्वयमेवागमिष्यति ।

मधुकरिका—हला किं सा करिष्यति ?

पद्मिनिका—सा खल्विदानीं मधुराभिः कथाभिर्भर्तृदारिकायाः शीर्षवेदनां विनोदयति ।

मधुकरिका—युज्यते । कुत्र शयनीयं रचितं भर्तृदारिकायाः ।

पद्मिनिका—समुद्रगृहके किल शय्यास्तीर्णा । गच्छेदानीं त्वम् । अहमपि भर्त्रे निवेदनार्थमार्यवसन्तकमन्विष्यामि ।

मधुकरिका—एवं भवतु । (निष्क्रान्ता ।)

पद्मिनिका—कुत्रेदानीमार्यवसन्तकं पश्यामि ।

(ततः प्रविशति विदूषकः)

विदूषकः—अद्य खलु देवीवियोगविधुरहृदयस्य तत्रभवतो वत्सराजस्य पद्मावतीपाणिग्रहणसमीरितस्यात्यन्तसुखावहे मङ्गलोत्सवे मदनाग्निदाहोऽधिकतरं वर्धते । (पद्मिनिकां विलोक्य) अयि पद्मिनिका ! पद्मिनिके ! किमिह वर्तते ?

पद्मिनिका—आर्य वसन्तक ! किं न जानासि त्वं भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति ।

विदूषकः—भवति सत्यं न जानामि ।

पद्मिनिका—तेन हि भर्त्रे निवेदयैनाम् । यावदहमपि शीर्षानुलेपनं त्वरयामि ।

विदूषकः—कुत्र शयनीयं चरितं पद्मावत्याः ।

पद्मिनिका—समुद्रगृहके किल शय्यास्तीर्णा ।

विदूषकः—गच्छतु भवती । यावदहमपि तत्रभवते निवेदयिष्यामि । (निष्क्रान्तौ ।)

(प्रवेशकः)

(ततः प्रविशति राजा ।)

राजा—

श्लाघ्यामवन्तिनृपतेः सदृशीं तनूजां,
कालक्रमेण पुनरागतदारभारः ।
लावाणके हुतवहेन हृताङ्गयष्टिं,
तां पद्मिनीं हिमहतामिव चिन्तयामि ॥१॥

(प्रविश्य)

विदूषकः—त्वरतां त्वरतां तावद्भवान् ।

राजा—किमर्थम् ?

विदूषकः—तत्रभवती पद्मावती शीर्षवेदनया दुःखिता ।

राजा—कएवमाह ?

विदूषकः—पद्मिनिकया कथितम् ।

राजा—भोः कष्टम् ।

रूपश्रिया समुदितां गुणतश्च युक्तां,
लब्ध्वा प्रियां मम तु मन्द इवाद्य शोकः ।
पूर्वाभिघातसरुजोऽप्यनुभूतदुःखः,
पद्मावतीमपि तथैव समर्थयामि ॥ २ ॥

अथ कश्चिन्मेदो गच्छति यथाचारी !

विदूषक—मधुप्रगृहके किम प्रणाम्पीर्णं ।

राजा—तेन हि तस्य मार्गमादेशय ।

विदूषकः—एतेतु भवान् । (सर्वे परिक्रामन्ति ।)

विदूषक—इदं मधुगृहकम् । प्रविशतु भवान् ।

राजा—पूर्वं प्रविश ।

विदूषकः—भोः तथा । (प्रविश्य) अविहा ! तिष्ठतु तिष्ठतु तावद्भवान् ।

राजा—किमर्थम् ?

विदूषकः—एष खलु दीपप्रभानुमितरूपो वसुधातले परिवर्तमानोऽयं काकोदरः ।

राजा—(प्रदीपालोकेन निरूप्य) अहो सर्पभ्रान्तिर्वैधेयस्य ।

ऋज्वायतां हि मुखतोरणलोलमालां,
भ्रष्टां क्षितौ त्वमवगच्छसि मूर्ख सर्पम् ।
मन्दानिलेन निशि या परिवर्तमाना,
किञ्चित्करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

विदूषकः—(निरूप्य) सुष्ठु भवान्भणति । न खल्वयं काकोदरः । (प्रविश्यावलोक्य) तत्रभवती पद्मावतीहारमस्य निर्गता भवेत् ।

राजा—वयस्य ! अनागतया भवितव्यम् ।

विदूषकः—कथं भवाञ्जानाति ?

राजा—किमत्र ज्ञेयम् । पश्य ।

शय्या नावनता तथास्तृतसमा न व्याकुलप्रच्छदा,
न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातौषधैः ।
रोगे दृष्टिविलोभनं जनयितुं शोभा न काचित्कृता,
प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥४॥

विदूषकः—तेन ह्यस्यां शय्यायां मुहूर्तमुपविश्य तत्रभवतीं प्रतिपालयतु भवान् ।

राजा—बाढम् (उपविश्य) वयस्य ! निद्रा मां बाधते । कथ्यतां काचित्कथा ।

विदूषकः—अहं कथयिष्यामि हुं इति करोत्वत्रभवान् ।

राजा—बाढम् ।

विदूषकः—अस्ति नगर्युज्जयिनी नाम । तत्राधिकरमणीयान्युदकस्नानानि वर्तन्ते किल ।

राजा—कथमुज्जयिनी नाम ?

विदूषकः—यद्यनभिप्रेतैषा कथान्यां कथयिष्यामि ।

राजा—वयस्य ! न खलु नाभिप्रेतैषा कथा । किन्तु

स्मराम्यवन्त्याधिपतेः सुतायाः
प्रस्थानकाले स्वजनं स्मरन्त्याः ।

बाष्पं प्रवृत्तं नयनान्तलग्नं,
स्नेहान्ममैवोरसि पातयन्त्याः ॥ ८ ॥

अपि च–

बहुशोऽप्युपदेशेषु, यया मामीक्षमाणया।
हस्तेन स्रस्तकोणेन, कृतमाकाशवादितम् ॥९॥

विदूषकः—भवत्वन्यां कथयिष्यामि । अस्ति नगरं ब्रह्मदत्तं नाम। तत्र किल राजा काम्पिल्यो नाम।

राजा—किमिति किमिति ?

विदूषकः—(पुनस्तदेव पठति।)

राजा—मूर्ख ! राजा ब्रह्मदत्तो नगरं काम्पिल्यमित्यभिधीयताम्।

विदूषकः—किं राजा ब्रह्मदत्तो नगरं काम्पिल्यम् !

राजा—एवमेतत्।

विदूषकः—तेन हि मुहूर्तकं प्रतिपालयतु भवान्यावदोष्ठगतं करिष्यामि। राजा ब्रह्मदत्तो नगरं काम्पिल्यम्। (इति बहुशस्तदेव पठति।) इदानीं शृणोतु भवान्। अपि सुप्तोऽत्रभवान्। अतिशीतलेयं वेला। आत्मनः प्रावारकं गृहीत्वाऽऽगमिष्यामि। (निष्क्रान्तः।)

(ततः प्रविशति वासवदत्ताऽवन्तिकावेषेण चेटी च ।)

चेटी—एत्वेत्वार्या । इदं खलु भर्तृदारिका शीर्षवेदनया दुःखिता ।

वासवदत्ता—हा ! धिक् कुत्र शयनीयं रचितं पद्मावत्याः ?

चेटी—समुद्रगृहके किल शय्याऽऽस्तीर्णा ।

वासवदत्ता—तेन ह्यग्रतो याहि । (उभे परिक्रामतः ।)

चेटी—इदं समुद्रगृहकम् । प्रविशत्वार्या । यावदहमपि शीर्षानुलेपनं त्वरयामि । (निष्क्रान्ता ।)

वासवदत्ता—अहो अकरुणाः खल्वीश्वरा मे । विरहपर्युत्सुकस्यार्यपुत्रस्य विश्रामस्थानभूतेयमपि नाम पद्मावत्यस्वस्था जाता । यावत्प्रविशामि । (प्रविश्यावलोक्य) अहो परिजनस्य प्रमादः । अस्वस्थां पद्मावतीं केवलं दीपसहायां कृत्वा परित्यजन्ति । इयं पद्मावत्यवसुप्ता । यावदुपविशामि । अथवा न्यासनपरिग्रहेणाल्प इव स्नेहः प्रतिभाति । तदस्यां शय्यायामुपविशामि । (उपविश्य) । किं नु खल्वेतया सहोपविशन्त्याऽद्य प्रह्लादितमिव मे हृदयम् । दिष्ट्याऽविच्छिन्नसुखनिःश्वासा । निवृत्तरोगया भवितव्यम् । अर्धैकदेशसंविभागतया शयनीयस्य

गृहगतमिव मामभिजानाति । यावच्छयिष्ये । (शयनं नाटयति ।)

राजा—(स्वप्नायते ।) हा वासवदत्ते !

वासवदत्ता—(सहसोत्थाय) हं ! आर्यपुत्रः । न खलु पद्मावती । किं नु खलु दृष्टास्मि । महान् खल्वार्ययौगन्धरायणस्य प्रतिज्ञाभारो मम दर्शनेन निष्फलः संवृत्तः ।

राजा—हा अवन्तिराजपुत्रि !

वासवदत्ता—दिष्ट्या स्वप्नायते खल्वार्यपुत्रः । नात्र कश्चिज्जनः । यावन्मुहूर्तकं स्थित्वा दृष्टिं हृदयं च तोषयामि ।

राजा—हा प्रिये ! हा प्रियशिष्ये । देहि मे प्रतिवचनम् ।

वासवदत्ता—आलपामि भर्तः आलपामि ।

राजा—किं कुपितासि ?

वासवदत्ता—न हि न हि दुःखितास्मि ।

राजा—यद्यकुपिता किमर्थं नालंकृतासि ?

वासवदत्ता—इतो परं किम् ?

राजा—किं विरचिकां स्मरसि ?

वासवदत्ता—(सरोषम् ।) आ अपेहि । इहापि विरचिका ।

राजा—तेन हि विरचिकार्थं भवतीं प्रसादयामि । (इस्तौ प्रसारयति ।)

वासवदत्ता—चिरं स्थितास्मि । कोऽपि मां पश्येत् । तद्गमिष्यामि । अथवा शय्याप्रलम्बितमार्यपुत्रस्य हस्तं शयनीय आरोप्य गमिष्यामि । (तथा कृत्वा निष्क्रान्ता ।)

राजा—(सहसोत्थाय) वासवदत्ते ! तिष्ठ तिष्ठ ।

हा धिक् !

निष्क्रामन्सम्भ्रमेणाहं, द्वारपक्षेण ताडितः ।
ततो व्यक्तं न जानामि, भूतार्थोऽयं मनोरथः ॥ ७ ॥

(प्रविश्य)

विदूषकः—अयि प्रतिबुद्धोऽत्रभवान् ?

राजा—वयस्य ! प्रियमावेदये । धरते खलु वासवदत्ता ।

विदूषकः—अविहा ! वासवदत्ता ! कुत्र वासवदत्ता ? चिरात्खलूपरता वासवदत्ता ।

राजा—वयस्य ! मा मैवम् ।

शय्यायामवसुप्तं मां, बोधयित्वा सखे ! गता ।
दग्धेति प्रवता पूर्वं, वञ्चितोऽस्मि रुमण्वता ॥८॥

DUTAVAKYAM

A message through an Ambassador

TRANSLATION

Act I

(Enter the Stage-manager immediately after the invocation.)

Stage-manager—May the foot of the younger brother of Indra protect you The foot which is a festive joy to all the worlds and by which, with its small and red nails, Namuchi, a demon, was thrown in the sky. (1)

Thus I request the venerable gentlemen. Oh, how now! When I am engaged in requesting, something like a word is heard. Well! Let me see.

(Behind the curtain.)

Oh you, keepers of the door, His Majesty the King Duryodhana commands.

Stage-manager—Well, I have it.

Hostility of the sons of Dhritarashtra with the sons of Pandu has risen up and so, by the order of Duryodhana his servant is arranging the council-hall (2)

(EXIT.)

(The Prelude.)

(Then enter the Chamberlain.)

Chamberla[illegible] Oh you, keepers of the door, the great king [illegible]
all the kings [illegible]
kings. (Turr[illegible]

is this great king Duryodhana, coming in this very direction. He, who—

Dark, young, with his upper garment made of white silk, has a beautiful umbrella and chowries held over him and has his body besmeared in unguent; glorious, with his limbs redded by the radiance of the jewels in his ornaments, he shines as does the full moon in the midst of stars on the fifteenth night,—Purnima. (3)

(Then enter Duryodhana as described.)

Dur.—With anger thrown away, as it were, my heart becomes full of joy, thinking of this festival of the battle that is coming up. I wish to make the mouths of the best elephants in the army of Pandavas such as will have their club-like tusks cut off (by me, *i. e.*, I shall now cut off their teeth.) (4)

Chamber.—Victory to the great King. According to the mandate of Your Majesty the whole circle of kings have assembled

Dur.—Well done. Go you to the harem.

Chamber.—As Your Majesty commands. (Exit)

Dur.—Venerable Vaikarna and Varshadeva, say, I have a collection of an army consisting of eleven Akshauhinis of soldiers Who deserves to be the Commander-in-chief of this army ?

What do Your Honours say ? This, indeed, is an important affair. Can be said after consultation. Right this. Then, come on ; We shall enter the council-hall itself. Preceptor, I bow to you, Your Worship will enter the council-hall ..Oh you, all warriors, freely enter Friend Karna, let us also enter

(Entering)

Preceptor, here is a tortoise-seat please sit down. ....Well, what? The great king is not sitting! Oh, the service! Well! Here I sit . . .(sitting)

Venerable Vaikarna and Varshadeva, please tell us,....What says the maternal uncle! When His Honour the son of the Ganges is here, who else deserves to be the Commander-in-chief? Well says the maternal-uncle. Let the grand-father be the commander. We, too, wish the same.

Let the hearts of kings (on the side of the enemy) fall down together with the waters of coronation, falling on the head of Bhishma, the son of the Ganges, attended with the sound of conches, the booming of the war-drums and battle-cries of the armies, which are like the sound of the oceans struck by terrible winds (5)

Chamber.—Glory to Your Majesty. Here comes as an ambassador Shri Krishna, the best amongst men, from the camp of Pandavas.

Dur.—Oh no, you Badarayana, what! What say you! That servant of Kansa who was bound on his stomach (by his mother) is your best amongst men! That cowherd is your excellent person! He who was robbed of his territory and the enjoyment of his fame by Jarasandha is your glorious person! Oh, the etiquette of servants living by the side of the lord of the earth. Arrogant, indeed, is his address. Ah, away with you.

Chamber.—Be pleased, Your Majesty, be pleased. Through flurry the proper form of address was forgotten. (Falls at the feet)

Dur.—Flurry, you say! Well! Flurry is quite natural for men. Up, get up.

Chamber.—I am beholden to the king.

Dur.—now I am pleased. What messenger is come ?

Chamber.—The messenger, Keshva, has come.

Dur.—Keshava! Thus should it be desired. This is the only form. Oh you kings, what is proper for Keshava, come as a messenger ? What do Your Honours say ? With an offering of the materials of worship he should be honoured. I do not like. I feel his capture here is beneficial.

Verily, when Vasubhadra (Krishna) is captured, Pandavas will be blind, as it were. When Pandavas will be void of their refuge and counsel, the whole earth, indeed, will be without any enemy for me. (6)

Moreover, whosoever rises in honour of Keshava will be fined twelve Bhars (24000 of Tolas) of gold by me. Therefore, Your Honours will be careful. (To himself.) Now, what, indeed, should be an expedient for me for not rising ? Oh, I have it. (Aloud.) Badarayana, well, bring that painting wherein is drawn the dragging of Draupadi by her hair and garment. (To himself.) Casting my eyes on it I shall not rise for Keshava.

Chamber.—As the great king commands. (Going out and entering.) May Your Majesty conquer! Here is the picture-canvas.

Dur.—Spread it before me.

Chamber.—As Your Highness orders. (Spreads)

Dur.—Oh ! Worth seeing is this drawing. Here is Dusshasana catching Draupadi by the braid of her hair. Here, indeed, is this Draupadi.

Seized by Dusshasana, with her eyes expanded through commotion, shining like a digit of the moon caught in the mouth of Rahu. (7)

Here this wicked Bhima, seeing Draupadi insulted in the presence of all kings, with his anger excited, is lifting up the pillar of the hall

Here this Yudhishthira,

Endowed with truthfulness and aversion, (for sin), with his conscience deprived by gambling, is making Bhima curb his anger. (8)

Now, this Arjuna here,

Whose eyes are affected by rage and whose lower lip is throbbing, considers the group of his enemies as a blade of grass He is gently drawing the string of his Gandiva bow with the desire of destroying, as it were, all the kings (9)

Here is Yudhishthira preventing Arjuna.

Here these Nakula and Sahadeva,

Girding up thire loins, with shields and swords in their hands, have the complexion of their faces getting more rough and are clearly biting their lower lips Free from the danger of death they are hastily going up towards my brother in great spirit as do the fawns towards a lion. (10)

Here is this Yudhishthira going to the two princes and warning them off, saying—

I am myself mean; else, how should my own intellect fail? You know the right and wrong policy in gambling and so you must give up your rage to-day If we do not tolerate the insult caused by gambling our exploits will be censured amongst (by) persons o[f] superior bravery. (11)

Here is Shakuni, the king of Gandhara.

That gambler, throwing the dice and proud[ly] laughing, is, as it were, contracting the delight

his enemies by his own fame, (skill in gambling). Sitting fearlessly on his seat, the politician is staring askance at the weeping daughter of the king Drupada and scratching the earth with his wicked die. (12)

This preceptor and this grand-father, here, are full of shame on account of seeing her and are covering their faces with the ends of their garments. Oh, the richness of the colour of this painting! Oh, the expression of feelings! Oh the propriety of the picture! This picture is very clearly painted. I am pleased. Who is there?

Chamberlain.—Glory to Your Majesty.

Dur.—Badarayana, bring in that envoy who is proud of his only conveyance of the bird.

Chamber.—As the great king orders. (Exit).

Duryodhana—Friend Karna,

That Krishna of black talents, being asked by Pandavas, has, indeed, come here to-day as a servant with their message; you, also, prepare your ears, friend Karna, to listen to the words of Yudhishthira, tender like those of a woman. (13)

(Then enter Vasudeva and the Chamberlain.) To-day, indeed, on account of being asked by Yudhishthira and owing to the unartificial friendship of Dhananjaya I have also taken upon myself the improper duty of an ambassador (and have come up) to Suyodhana who is proud of (his skill in) war and who would never listen to what is said.

The forest of bamboos in the form of (the branches of) Kuru family is destroyed in battle by the fire in the form of the anger of Bhima, born of the insult of Krishna;—of Bhima who holds a mace

sharp (enough) in tearing the broad temples of the enemy's army—and by the violent winds in the form of the arrows of partha. (14)

Here is the camp of Suyodhana. Here, indeed. Are these quarters of kings like divine cities built according to their own will ; these expensive armouries full of weapons of various effects, here these troops of horses standing in the stables are neighing and elephants are roaring. This thriving prosperity is (now) nearing its destruction on account of his disregard for his relatives. (15)

Oh, A wicked speaker, a hater of virtues, a rogue and cruel towards his brothers, verily this Suyodhana will not do his duty (even) if he sees me. (16)

Oh Badarayana, What, should we enter ?

Chamber.—Yes, yes. Padmanabha deserves to enter.

Vasu.—(Entering.) How now ! All warriors are confused by seeing me ! Enough, away with confusion. Your Honours might sit down without any flurry.

Dur.—How ! What ! All the warriors are con founded, seeing Keshava. Away, away with th confounding Remember the already pronounce fine ; why ! I have ordered

Vasu.—(Approaching.) Oh Suyodhana, how do y do ?

Dur.—(Falling down from his seat, to himse It is quite clear that Keshava has surely come.

Very zealously did I make a resolution and f lessly did I stick to my seat ; but by the powe Keshava I was moved from my seat. (17)

Oh ! This messenger is full of jugglery. (Al Oh messenger, here is a seat, please s t down.

Vasu.—Let it be so. We do not want to g[o] without delivering the message. So, let the messa[ge] of Yudhishthira be heard.

Dur.—Ah, you are unfit to be spoken to.

I have a white umbrella held over (me) and m[y] head was sprinkled with water held in the hands of the best of Brahmanas. I do not, I tell you, talk w[ith] persons of your type who are the followers of a gr[oup] of kings, lower than myself. (37)

Vasu.—Suyodhana does not speak to me; ah!

Rogue! Hater of brothers! Crow! Squint-ey[ed]! Monkey! On account of you will this Kuru-family g[o] to immediate destruction. (38)

Oh you kings, we are going now.

Dur.—How, indeed, will Keshava go? Dush[a]san!. Bind Keshava as he transgressed the etiquette of a messenger why, you are unable!

This killer of a horse and an elephant, and mu[r]derer of Kansa,—Krishna,—is ignorant of the duty [of a] servant on account of living in the house of a co[w]herd, he has lost the valour of the strength of h[is] arms, he is guilty on account of his own spe[ech] (here) in the presence of kings; so, arrest him [at] once (39)

He is unable. Uncle! Bind him. What! F[alls] down with his face turned! Well! I shall bind h[im] in person with nooses. (Approaches with nooses)

Vasu —How! Suyodhan wishes to bind me, [well!] Right! I shall see his power. (Stands in unive[rsal] form)

Dur.—Oh messenger.

Even if you create these divine juggleries and your own, or strike with divine missles that are irresistible, you are being bound to-day in this assembly of kings; you—who are proud of knocking down a horse, an elephant and a bull (40)

Oh! now, stand. How! Not seen! Well! Here he is; how short!......Well done! Bravo! you juggler!

Pierced by a net-work of arrows issuing from the interior of my bow, with all your limbs reddened by the oozing blood and taken (thus) to their camp, may the sons of Pandu, breathing hard, with their eyes dimmed with tears, see you. (41) (Exit)

Vasu.—Well! I shall myself do the work of Pandavas. Oh Sudarshana! Here, please!

(Then enter Sudarshana.)

Sudarshana:—

Hearing the word, full of a great favour, of the revered Lord, I have run up, pushing off the mass of clouds. With whom, indeed, is the lotus-eyed angry? Whose head should I crush to-day? (42)

Where may the divine Narayana be? He

Whose beginning is not distinct (or who is the cause of the indistinct matter), whose form is inconceivable; who is (ever) prepared to protect the world; who is alone and still, has a number of forms who is (ever) accompanied with Laxmi and who the destroyer of the enemy (43)

(Seeing) oh, here he stands at the gate of Hastir pura in the guise of an envoy. Where, indeed, water?..Oh, it pours..Victory to the divine Na yana.

Vasu.—May your valour be unobstructed?

Sud.—I am favoured.

Vasu.—I am glad your honour has come at the time of action.

Sud.—How now! Time of action! May my Lord order.

Should I turn round the Meru and Mandara mountains (or make them exchange their places), or agitate all round the whole ocean, the resting place of crocodiles, or knock down on the earth the whole family of stars. Nothing is impossible for me, my Lord, on account of your favour. (44)

Vasu.—Oh Sudarshana, here, please. Now then you Suyodhana.

Whether you go to the saline waters or the dens of mountains or the region of the wind in which the group of planets moves, let this disc of mine, with its velocity obtained by the strength of my arm, be, oh nimble one, the all devouring wheel of death for you today. (45)

Sud.—Oh wretched Suyodhana, stop, stop; (thinking again), may my Lord be pleased.

You are born on the surface of the earth to take off its burden. If this fellow is reduced to this condition, your pains, indeed, will be useless. (46)

Vasu.—Through anger the proper conduct was not attended to. please go to your resting place

Sud.—As my Lord commands. What a cowherd!

His Worship is God himself who covered the three worlds with his three steps. You should go to him for protection. Well I go. Oh! Here comes the Bow, the best of His divine weapons.

With its thin, soft and tender body and (so) of a feminine character, with its waiste (middle) held in the palm of His hand, the only death for the assembly of

enemies Its back is set with gold. Therefore, being near Krishna it seems like a beautiful flash of lightning in the vicinity of fresh cloud (47)

Oh How ! The divine Narayana has his rage appeased....Oh here arrives Kaumodaki—the mace

Of a variegated colour on account of gold and jewels, with its upper garment in the form of a chequered garland of flowers, thirsty for the destruction of the bodies of the enemies of gods, it has the form of the slope of the best of mountains and has abundant power that can never be resisted It is going rapidly in the sky with a mass of clouds for its followers. (48)

(The Conch Panchajanya is)

White like the full moon, a Kunda flower, the interior of a white lotus or a pearl necklace, favoured by the lotus mouth of Narayana, the sound of which is like the noise of the oceans at the time of deluge, hearing which the foetuses of the wives of demons fall down (at once). (49)

(This is the sword Nandaka)

Of a womanish form (but) exciting the fear of the demons in war, it is rapidly moving in the sky and (so) appears like a big fire-brand for a great meteor (50)

[His worship]

Oh these excellent weapons of His ... rays ...

This sword, here, with its radiant ... the ... laughing at the orb of the hot-rayed sun ... the ... Kaumodaki which is clever in pounding the ... and broad chests of the enemies of gods ... the string ... sark by name Sharnga, the sound of the deluge-clouds ... which is like the thunder of the king of ... sound ... this the Panchajanya, the king of ... like the rays of the moon, and of ...

Oh you Bow, Mace, Conch and demon-destroyin[g] enemy-fire Sword, the rage of God Vishnu, the enem[y] of Mura, is calmed. Please, therefore, go hence t[o] your own places. (52)

Oh! The wind is blowing very hard and the su[n] is shining very hot. Mountains are shaking; sea[s] are agitated; trees are uprooted; clouds are revolvin[g] and lords of serpents, Wasuki and the rest, are lyin[g] moody. What, indeed, may it be? Oh, here come[s] Garuda, the excellent conveyance of the divine Being.

By whom was taken by force from the enem[y] [illegible] nectar whi[ch] [illegible] demon[s] [illegible] to th[e] [illegible]

Oh dear son of Kashyapa, Garuda, the Lord of the god of gods has his anger curbed. You wi[ll] please go to your own resting place.

Oh, he is gone; I shall go.

Here have come (stand) in the sky Kinnaras, Yakshas, Siddhas and gods, the crowns on whose heads are shaking through flurry. They have be[-] come pale (the quality of radiance has gone away) on account of hearing that Krishna was angry, (but now) hearing that he is appeased, they, with their sorrow gone, (free from grief) are resorting to their homes. (54)

Well then, I shall also go to the charming den of the Meru. (Exit)

Vasu.—I may, now, go to the camp of Pandavas myself.

(Behind the curtain.)
No please, do not go!

Vasu.—Oh ! This appears to be the voice of the old king. Oh king, here I stop.

(Then enter Dhritarashtra)

Where, indeed, is the divine Narayana? Where the well-doer of Pandavas? Where verily, is His Worship the son of Devaki?

On account of the fault of my son, Oh you with Sharnga in your hand, here on your feet, now, falls my head, Oh Lord of gods. (55)

(Falls.)

Vasu.—Oh, fie! His Honour has fallen. Get up, please, get up.

Dhrit.—Oh, it is a great favour. My Lord, accept this water for your feet and these materials of worship.

Vasu.—I accept all. What further good shall do unto you?

Dhrit.—If God is pleased with me, what more shall I wish?

Vasu.—Your Honour may (then) go for further visit.

Dhrit.—As the divine Narayana commands.

(Exit)

Epilogue; Bharata-Vakyam.

May our king (brave) like a lion rule on the earth, bounded by oceans, with the Himalayas and the Vindhyas for the ear-ornaments and marked by one (sovereign) umbrella. (56)

(Exeunt omnes).

Pratima-play composed by Bhasa

TRANSLATION

Act. V.

(Then enter Sita and a Female Ascetic.)

Sita—Revered lady, the hermitage scattered over with flowers of worship (offered yesterday) is swept clean. The usual worship of the deities (also) has been performed (by me) with the materials (obtainable) within the precincts of the hermitage. Now as long as my noble lord does not come, I shall nourish (show sympathy to) these young trees by giving them water.

Fem. Asce.—Let there be no obstacle to it.

(Then enter Rama.)

Rama.—(With grief.)

Leaving that charming city of Ayodhya, void of father and myself and making complete preparations for my coronation, Bharata came to me; but that store of virtues was sent back to that very place for the purpose of protection (of the kingdom) Oh hard lot! The very heavy yoke of the king he alone bears (now). 1

(Reflecting.) Such, indeed, is this! Now I shall just see the princess of Mithila, my wife (following me faithfully) even in this (bad) condition, for removing the grief of this type. But where, indeed, has the princess of Videha gone? (Turning round and seeing.) Ah! These roots of trees, recently sprinkled, do, indeed, indicate that Maithili has not gone far away For,

The water situated in the basins of trees is whirling round with foam (on it.) These birds falling

(coming) down being thirsty are not (yet) drinking water as it is dirty. Their holes being filled with water, these insects getting drenched are running towards the (dry) land. The trees have new circles at their bottoms on account of the line of water being consumed. (2)

(Observing.) Ah! Here is Vaidehi. Oh, Alas! That hand of hers which would be tired even by (holding) a mirror is not (now) fatigued while she is carrying a jar; alas! a forest renders the tenderness of ladies hard along with creeper (3)

(Approaching.) Maithili, does your penance thrive?

Sita—Oh, my noble lord! Victory to my lord.

Rama—Maithili, if it will not be an obstacle to your observance, please sit down.

Sita—As my husband commands (Sits.)

Rama—I see you as if you want to ask me a question. What it may be?

Sita—The expression on the face of my lord is something like that of one whose heart is vacant on account of grief What is this?

Rama—Maithili, rightly, indeed, have you shown your anxiety.

My baby being struck by the arrow bad luck, the wound of my heart is just the same, indeed (or as before.) The strokes of the arrows of sorrow having various heads (or points) fall again and again on one and the same place. (4)

Sita—What may be the anguish of my lord?

Rama—To-morrow is the anniversary Shraddha ceremony of my revered father. The manes wish the rite of the offering (to be performed) is a special

way. How shall I perform it?—this is being considered. Or rather,

They will be satisfied, indeed, with whatever (I offer) because they themselves know this my condition. I wish to perform the worship (ceremony), however, in a style worthy of father and Rama. (5)

Sita—Lord, Bharata will perform the Shraddha in a rich style; my lord also, with fruits and water according to the condition. It will be highly esteemed by father.

Rama—Maithili,

Seeing the fruits arranged with my own hands on the sacred grass, father, being reminded of (my) forest residence, will weep even there. (6)

(Then enter Ravana in the disguise of a wandering mendicant.)

Ravana—Oh, here

I go, with my soul uncontrolled, having assumed this form, with the object of carrying away the daughter of king Janaka, like the stream of an oblation (offered) without proper accent and syllables after having deceived the self-controlled descendent of Raghu (Rama) enmity with whom is formed on account of the killing of Khara. (7)

(Turning round and looking down.)

This is the gate of the site of Rama's hermitage. I shall just alight. (Alights.) Let me, now, follow the conduct of a guest as well. I, a guest. Who (is) here, ho?

Rama—(Hearing.) Welcome to the guest.

Ravana—My form is very well marked by my voice, indeed.

Rama—Ah, the reverend ! Revered sir, I bow

Ravana—Hail.

Rama—Holy sir, here is a seat, please sit.

Ravana—(To himself) How now, I am as if ordered by him ! (Aloud) yes. (Sits)

Rama—Maithili, bring water for his worship to wash his feet with . . . . serve his holiness

Ravana—(Being agitated at the exposure of his disguise) Well, well.

For, she alone, on earth, is Arundhati among ladies, of whom you are reported to be the husband and (consequently) honoured by woman (8)

Rama—Then bring it I myself will wait upon him

Ravana—Oh, having avoided the shadow I shall not transgress body. Pleasing with words, indeed, is a guest's reception. I am worshipped. Please sit down.

Rama—Very well. (Sits down.)

Ravana—(To himself.) Now, I too, will adopt the usual practice of a Brahmana (Aloud) Oh, I belong to the Kashyap family. I have studied the Veda with all its members and sub-members, as also the religious digest of law of Manu, the Yoga philosophy of Maheshwara, the science of politics of the Shradha by Prachetas.

Rama—What ? What ? What ? 'The ritual of the Shraddha' did you say ?

Ravana—Having passed over all the sciences you have displayed a desire with regards Shradha-ritual. Why so ?

Rama—Venerable sir, my father being lost, this is the (only) science (for me) now.

Ravana—Enough of hesitation (avoiding it.) You may ask (freely about it.)

Rama—your worship, at the time of performing Shraddha with what should I gratify the manes?

Ravana—All offered in faith constitutes a Shraddha.

Rama—Holy sir, if offered with disregard, it is (sure to be) rejected. I asked about the particular things.

Ravana—Hear please Of things that grow, the sacred grass; of herbs, sesamum; of vegetables, Kalaya (Marathi वाटाणा, leguminous seed); of fishes the large Shaphara; of birds, one with a black neck and red head; of beasts a cow, a rhinoceros or these are prescribed for men

Rama—Venerable sir, from the 'or' I guess that there is something else also

Ravana—There is, to be obtained by power.

Rama—Your holiness, this itself is my resolve, (I must get it.)

Both these are at my disposal, if they can secure that: the bow if the penance is exhausted; and the penance, if the bow is exhausted. (fails.) (9)

Ravana—There are They dwell on the Himalayan mountains . On the seventh peak of the Himalayas deer, by name 'Golden sides' drinking the water of the Ganges falling directly from the head of Shiva with backs dark-blue like lapis-lazuli, swift like the wind And the great sages, such as Vaikhanasas, Valakhilyas, Naimishiyas and others perform Shra-

dha with these standing (before them) and dying as soon as they are thought of Gratified with these the manes get the fruit of (begetting) sons, and giving up old age (in their world) go shining, to the heaven, indeed. They obtain a residence in aereal cars along with gods and are not forcibly drawn away by the whirling object of senses, (causing births and re-births). (10)

Rama—Maithili,

Take leave of the deer and trees—your adopted sons—and of the Vindhya-forest and your dear friends, the creepers. I will dwell in those forests of the snowy-mountain, coloured with forests of herbs, full of splendour, as it were. (11)

Ravana—Oh son of Kaushalya, enough of this keen desire. They are not seen by men

Rama—Holy sir, do they live on the Himalayas?

Ravana—Yes.

Rama—Then, indeed, Your Honour will see,

The Himalaya-mountain will either show those golden deer to me or pierced with the force of my arrows will be reduced to the condition of Krauncha (12)

Ravana—(To himself) Oh, unbearable, indeed, is his haughtiness.

Rama—(Looking to the quarters) There appears to be a flash of lightning.

Ravana—Son of Kaushalya, Himalaya is honouring you though staying here. Here is a Kanchanaparshva.

Rama—This good fortune is due to your worship

Sita—I congratulate my lord

Rama—No, no.

It is father's fortune if of his own accord he has come: He deserves to be worshipped. Tell Laxmana, Maithili, (to bring him.) (13)

Sita—My lord, I say, you have asked Saumitra to go forward to receive the patriarch returning from his pilgrimage.

Rama—Then I shall myself go, indeed.

Sita—What shall I do ?

Rama—Wait upon his worship ..

(Exit Rama.)

Ravana—Ah, here is Rama going to him with the materials of worship. Now is Raghava stringing his bow, seeing the deer running away disregarding the worship.

Oh the strength, oh the prowess, oh the spirit, oh the speed! It is but proper that this world is pervaded by the two short syllables—Rama. (14)

Here has the deer, passing with one jump beyond the reach of the arrow, entered the deep forest.

Sita—(To herself.) Separated from my husband, I am feeling afraid here.

Ravana—(To himself.)

Rama being removed by the trick (of the sham deer) I will (now) carry away the young Sita, (left) alone, and weeping from this penance grove, like an oblation (to the fire offered) with no Mantras—Vedic verses—recited. (15)

Sita—I shall in the meantime enter the hut (Wishes to go in.)

Ravana—(Assuming his real form) Tarry, Sita, tarry.

Sita—(Fearfully.) Ha, Who may this be now?

Ravana—What! Do you not know?

By whom, in battle, were conquered the gods, Indra and others, together with hosts of demons, and who, seeing the deformation of Shurpanakha and hearing that his brothers were killed, have come (here) with the desire to carry you off, oh you of expanded eyes, after having tempted away with ricks, Rama, who, through pride, has been enteraining a wicked character and is possessed of immeasurable strength. I am (that) Ravana. (16)

Sita—Hum! Ravana indeed! (starts)

Ravana—Ah, come within the range of Ravana's yes, where can you go?

Sita—My noble lord, save me, help, Saumitra, rotect.

Ravana—Sita, listen to my prowess please Indra as worsted and the lord of wealth was made to ake: the moon was dragged and the sun's son, ama was crushed; oh, fie upon heaven occupied by e terrified gods; blessed is this earth where Sita (17)....

Go for protection to Rama or Lakshmana or sharatha himself, the lord of men now living in aven; what is the use of these cryings referring manikins? Fawns cannot overpower a tiger (18)

You lament; what is this, oh you of large eyes? gard me as you do your husband Possessed of orm.ous strength, this (your) Rama is quite unable fight with me, even if he is accompanied by the hole) multitude of gods (19)

:Sita—(Angrily.) Thou art cursed.

Ravana—Ha, ha! Oh the fire of the chaste lady!

I, who, while I flew up with velocity (into the sky) was not burnt by the rays of the sun, am burnt by these, her measured syllables, "Thou art cursed." (20)

Ravana—(Taking Sita) Oh ascetics dwelling in Janasthana, hear, please hear, Your Honours

Here is this ten-necked Ravana going away taking Sita forcibly with him; let Rama, if he has any love for the duty of the warrior-tribe, display his heroism. (21)

Sita—Help, my noble lord, help!

Ravana—(Observing while turning round)

Ah, here is Jatayu rushing (towards me), with his fierce beak. He has thrown into commotion the thickets of the forest by the violent wind of his wings Ah, halt now. I shall send you to the abode of Yama, with your limbs wet with streams of blood dropping from the wounds caused by your wings cut off with the sword drawn by hand (22)

(Exeunt Both)

End of Act V

Swapna Vasavadatta

The Vision of Vasavadatta

Act V

TRANSLATION

(Then Enter Padminika.)

Padminika.—Madhukarika, O Madhukarika, come (here) quickly, please

(Entering.)

Madhukarika.—Here I am, friend. What is to be done.

Padmi.—Do you not know, dear, that Princess Padmavati is suffering from headache?

Madhu.—Oh, sorry! (Alas!)

Padmi.—Go quickly, dear. Call madam Avantika. Tell her only that the princess has headache. Then she will come of her own accord.

Madhu.—What will she do, friend?

Padmi.—She will, verily, relieve her, now, of her headache by (entertaining her) with sweet stories

Madhu.—Right. Where is the bed of the princess spread?

Padmi.—Her bed is spread in the 'sea-house' now, you go. I, on my part, shall find out venerable Vasantaka so that he may inform his Highness

Madhu.—Let it be so. (Exit)

Padmi.—Now, where can see Mr. Vasantaka?

(Then enter Vidushaka—the Jester)

Vidushaka.—To-day, indeed on this happiest, auspicious occasion, the flame of the fire of cupid blazes all the more, (being) fanned by his marriage with Padmavati, the fire of (in) the heart of His Highness, the king of the Vatsas, distracted on account of his separation from the queen (Vasavadatta). (Seeing Padmi.) Oh, Padmi! (Well), Padminika, what is the news here?

Padmi.—Venerable Vasantaka, do you not know that the Princess Padmavati is suffering from headache?

Vidu.—Really, I never knew.

Padmi.—Well then, inform His Highness of i In the meantime I, on my part, shall hurry up fo the ointments for her head....

(Exeunt both.)
(End of Interlude.)

(Then enter the King)

The King—In course of time the burden o marriage (wife) has again come (to me), (and still) i am brooding over that worthy and praiseworthy daughter of the King of Avanti, whose slender body was consumed (taken away) by the fire at Lavanaka like a lotus plant struck by frost (1)

(Entering)

Vidu.—Quick, please, hurry up.. .

The King.—Oh hard lot!

Having obtained this beloved, furnished with the grace of beauty and endowed with virtues, my grief, indeed, was slightly abated to-day Being (still) distressed with the former wound and having (once) suffered the pain, I suppose the same (fate may fall) upon Padmavati also. (2)

Well! Where is Padmavati ...

Vidu.—All right. (Entering) Help! Stop, please, stand, Your Honour.

The King.—What is the matter?

Vidu.—Here, indeed, is a serpent moving round on the surface on the floor. Its form was indicated by the light of the lamp

The King.—(Entering and observing, smilingly) Oh, the perception of the fool! You idiot, you mistake the dangling garland of the frontal arch, long and straight, falling on the ground, for a serpent. Turning round at night by the gentle breeze this garland slightly does (imitates) the movements of a serpent. (3)

Vidu.—(Observing) Your Honour says rightly. This is, really, not a snake (Entering and seeing) Her Ladyship Padmavati must have come here and gone away.

The King.—She must not have come, boy.

Vidu.—How do you know ?

The King.—What is to be known here ? Mark,

The bed is not pressed down, it is evenly spread as before ; its covering sheet is nor disordered The pillow at the head is not crushed ; nor is it soiled by medicines to remove the headache No decorations are made to divert the sight (of the patient) in sickness. A person going to bed on account of suffering does not leave it again so soon of his own accord. (4)

Vidu.—Then you will sit down on this bed for a moment and wait for Her Ladyship.

The King.—All right. (Sitting) Sleep is oppressing me, friend. Relate some story.

Vidu.—I shall relate. (But) Your Highness should respond by "hum".

There is a city named Ujjayini and there are very charming water-baths there, they say.

The King.—What! Ujjayini, by name?

Vidu.—If you do not like this story, I shall tell another.

The King.—Not, that I do not like it, indeed, old chap; but (at this):

I remember with regret the daughter of the King of Avanti; (how) at the time of departure she remembered her own kinsmen and shed, through love on this very bosom of mine, tears flowing and clinging to the corners of her eyes. (5)

Moreover.

Often, during her lessons, with her eyes fixed on me, she would fumble in the air with her hand from which the quill had dropped down. (6)

Vidu.—Well! I shall tell another. There is a town named Brahmadatta and there reigned a king named Kampilya, they say.

The King.—What! What sayeth thee?

Vidushaka—Repeats the same.

The King.—Fool! Say King Brahmadatta and the town Kampilya....

Vidu.—Then please wait a moment so that I shall commit it to memory.

....Now, hear please. Oh! His Highness is asleep. Very cold, this time. I shall go and come back with my cloak. (Exit.)

(Then enter Vasavadatta in the garb of an Avanti-lady and a maid).

The maid.—Come, madam, please come.

Verily the princess is suffering from a very severe headache. Then lead the way. Oh, cruel, indeed, are the gods to me. This Padmavati, also, who was a source of consolation to my noble lord, anxious on account of bereavement, has become unwell, indeed Well, let me go in. (Entering and

looking round) Oh the carelessness of the servants! They have left Padmavati alone with just a light for her companion (even) when she is uneasy. Here is Padmavati fast asleep. I shall sit down. Or if I take another seat, my love will appear small. I shall therefore, sit on her bed. (Sitting.) Why is it that while sitting near her to-day, my heart is, as it were, thrilled? I am glad her breathing is continuous-normal and easy. She must have been relieved of her sickness. Or rather, on account of occupying (dividing) one side only of the bed, she indicates that I should embrace her. I shall lie down. (Gesticulates lying down.)

The King.—(Talks in dreams) O Vasavadatta!

Vasav.—(Rising suddenly.) Hum! My noble lord, not Pad., indeed. What! Am I seen? The great responsibility, indeed, of the vow of the noble Yaugandharayana is turned futile by my sight.

The King.—O the princess of Avanti!

Vasav.—Happily my noble lord is speaking in dream only. None is here. Staying here for a moment I shall please my sight and heart

The King.—O my darling! O charming pupil! Give me a reply.

Vasav.—I am speaking, husband, I am speaking

The King.—What? Are you angry?

Vasav.—No, not in the least. Am grieved.

The King—If not enraged, why are you not ...rned?

Vasav.—What can be better than th ?

The King.—What? You rememb... ...ika?

Vasav.—(Angrily). O, go to! H... ...rachika

The King.—Then I beg Your Ladyship's pardon for Virachika. (Stretches his hands)

Vasav.—Tarried too long. Some one might see me. So I must be off rather placing on the bed the hand of my noble lord, hanging down from the bed, I shall go. (Exit doing accordingly.)

The King.—(suddenly rising) stop, Vasavadatta stop. Oh fie!

Rushing out in flurry I am struck by the pane of the door. Now I do not know clearly whether my desire is a reality. (What I saw was real or not.

(Entering.)

Vidu.—Ah! Your Honour is up.

The King.—Friend, I shall tell something pleasing Vasavadatta is surely alive.

Vidu.—Also Vasavadatta! Where is Vasavadatta Long dead, indeed, is Vasavadatta.

The King.—No, chap, not so.

While sleeping on my bed, she woke me up friend, and went away. Telling me formerly that she was burnt Rumanvan deceived me. (8)

Vidu.—Oh, is it not impossible? Ever since I mentioned water-bath you have been thinking of Her Ladyship and (so) you must have seen her in a dream.

The King.—Yes, a dream was seen by me.

If this be verily a dream, blessed is not waking up If, however, this were an illusion, let that illusion be for ever for me. (9)

Vidu.—O friend, there lives in this town of a fairy named Avantisundari. She must have been seen by you.

The King—No, no

At the end of the dream, while waking up, I saw her face with the eyes void of collyrium and with

DUTA-VAKYAM

Notes

One-act-play of Bhasa.

P. 1. The play is called दूतवाक्यं be
श्रीकृष्ण is sent by Pandavas as an envoy
दुर्योधन and his speech is described in it.
argument of श्रीकृष्ण is the chief incident
play. दूतस्य वाक्यमधिकृत्य कृतं नाटकमिति। दूतस्य
वर्णितमस्मिन्निति। It is a variety known as व्या
मध्यम व्यायोग and दूतघटोत्कच are other exampl
व्यायोग। नान्दीनन्दयतीति नन्दः। अच्। नन्द एव ना
अण्। ततःङीप्। It is from नन्द or नन्दि joy,
which gives joy; it was the chief elemen
preliminary performance पूर्वरंग, consisting
songs in praise of deities, accompanied by
trumental music done behind the scenes
curtains by the नान्दीकर, or all actors in orde
remove obstacles. अाशीर्नमस्क्रियोः नान्दी
works नान्दी came to mean invocator
dictory stanza or stanzas. This
play is very old.

नान्द्यन्ते ततः प्रविशति just after the worsl
performance, रंगं प्रविशति।

सूत्रधारः सूत्रं धारयतीति the stage
holds the thread of the plot in h
chief actor who manages eve
stage, the superintendent of

nally he held the strings of puppets in the show called कठपुतलिका ।

V. 1. सर्वलोकोत्सवः-सर्वेषां लोकानां (कर्म०) उत्सवः आनन्दहेतुः (ष०त०) । इन्द्रं उपगतः उपेन्द्रः वामनः इन्द्रानुजः । तस्य स पादः । तनवः शाखाः (कर्म०) च भग्नाः यस्य (बहु०) This shows that he is very young येन नमुचिः असुरः खे आविद्धः सः युष्मान् पायात् रक्षेत् । उपेन्द्रः-वामनः— the fifth incarnation of Vishnu born as a dwarf to humble the demon बलि इन्द्र and वामन are brothers because both of them are born of कश्यप and अदिति ।

नमुचिः-न मुंचति-A demon killed by Indra. He captured Indra who faught with असुरs and offered *to let* him go provided he promised not to kill him by day or night, with wet or dry. Indra promised to do so and was released. He, then, cut off his head at twilight and with foam of water. In the verse before us he is represented to have been pierced or thrown away by वामन with his foot in the sky and then he was beheaded by *Indra* अनुष्टुभ् वृत्तम् । आर्याश्च ते मिश्राश्च कर्म० honorific terms meaning respectable and worthy persons (*cf* मंडनमिश्र, आर्य चाणक्य)

कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन् ।
तिष्ठति प्रकृताचारे स वा आर्य इति स्मृतः ॥
वृत्तेन हि भवत्यार्यो न धनेन न विद्यया ।

अये विषादे, कोपे, आश्चर्ये वा showing grief, surprise or anger as it is an obstacle in his request.

किं नु खलु Bhasa is very fond of th
नु पृच्छायां विकल्पे च। किं पृच्छायाम्। खलु
शंकारे जिज्ञासायाम्। Why indeed. W
may it be.

अपि विज्ञापने व्यगे (स० त०) भावे सप्तमी
lute. यस्य च भावेन भाव लक्षणम्। शब्दः इव
something like a word which is not
so cannot be recognised.

अंग-पूजासम्बोधनयोः used as a vocativ
नेपथ्ये Behind the curtain. कुशीलव
नेपथ्यमुच्यते। नेपथ्यं स्याज्जवनिका रंगभूमिः
नेतुः पथ्यम्। The tiring room, the green
means colours to be used by acto
costume, dress and from this the dres

V. 2. धार्त्तराष्ट्राणां पाण्डवैः सह विरोधे
(Loca. abso.) दुर्योधनस्य आज्ञया (ष० त०)
शालां (मध्यमपदलोपी स०) रचयति। धृतराष्ट्
पुमांसः। अण्। Sons of धृ० उत्पन्न p. p. p.
सह governs the instrumental case
...नुष्टुभ् वृत्तम्।

प्रस्तावना is another reading in
That in which the subje

P. 2 काञ्चुकीय—same as कञ्चुकी Bhara ters this term, कञ्चुक चास्य अस्तीति । An attendant in the inner apartments an old Brahman clever in his business and endowed with qualities. He put on a long white robe. य नित्यं सत्त्वसंपन्ना काम-दोषविवर्जिता । ज्ञानविज्ञानकुशला काञ्चुकीयास्तु ते स्मृता ॥ अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ॥ दौवारिकै अधिकृता प्र० स० । Door-keeper. दौवारिका द्वारा च । बर्षं० मरम् is changed to मत्र in a बर्षं० and बहु० पृथिव्या ईश्वरा । अन्य । सर्वे पार्थिवा । कर्मं० । आदृयन्ताम् Imperative third person plural, passive of दृ.

P. 3 श्यामी–सीम मदनमध्ये पर्यंगत शारीक इव शोभते । श्यामा कृष्णवर्णा । सितं दुकूलं कर्मं० तेन वृतं तृ० त० । सिन्-मं रूपरदिं येन बहु० । चामराणां वरः ष० त० । वर्ष च चामरवरश्च द्व० समी छत्रचामरवरौ यस्य बहु० । देवितः अंगरागः येन बहु० अंगस्य रागः ष० त० अंगं रज्यते अनेन Fragrant unguent or cosmetic.

श्रीः अस्ति अस्य स श्रीमान । मतुप् । विभूषणानां मनुष्यः ष० त० । तेषां गुणयः ष० त० । शालिः रंजितानि तृ० त० । वि-नि अंगानि यस्य बहु० । नक्षत्राणां मध्यं ष० त० । A star in general or the well-known twenty seven constellations, अश्विनी, भरणी etc. स्थित: should be taken understood. पर्व गतः द्वि० त० । पूर्णिमा मासः । तारा: अर्क बहु० । दुकूलं क्षौमम् A silk garment. उपमा । ...वृत्तम् ।

निर्दिष्टमतिक्रम्य यथा स्यात्त था यथानिर्दिष्टम् अव्ययी० ।

V. 4. मे (संबंध मामान्ये षष्ठी) हृदयं इमं रणोत्सवं सहसा प्राप्तं विचिन्त्य उद्धृतः रोषः येन बहु० इव (उत्प्रेक्षा) हर्षेण सहितं बहु० भवति । उत्+धृ+क्त p. p. p. सहसा अव्ययम् । वि+चिन्त्+ल्यप्=य absolutive. My heart gives up anger regarding my enemies and becomes full of joy, because the emotion of anger is overpowered by the emotion of joy.' As a matter of fact he is angry, agitated and glad, delighted as well. But it simply appeared to be so.

पाण्डवानां बले सैन्ये (ष० त०) वराणां वारणानां (ष०त०) राजानां मुखानि उत्कृत्ताः (उत्+कृत्–कृन्तति p. p.) [दन्ताः मुसलाः इव कर्म०] दन्तमुसलाः येषु बहु० कर्तुमिच्छामि । My desire will be fulfilled now and so I am glad. वसन्ततिलका ।

अवरोधनम् Harem शुद्धान्तः–अन्तःपुरम् ।

P. 3. अक्षौहिणी–ऊढः समूहः अस्य अस्तीति ऊहिनी । अक्षाणां रथानां ऊहिनी । A large army consisting of 21870 chariots, as many elephants, 65610 horsemen and 109350 foot soldiers. एकाधिकाः दश एकादश बहु० । सेनायाः पतिः Commander of the army. किमाहतुः भवन्तौ. As if heard what they said. This is called आकाशभाषितम्–किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत् । श्रुत्वेवानुक्तमप्येकस्तत् स्यादाकाशभाषितम् । Hearing a voice in the sky.

सदृशम्–योग्यम् Right.

इति प्रोक्ताः ताः अयनं यस्य. श्रीकृष्णः the incarnation of Vishnu. दूत is deified and so दुर्योधन was enraged as he hated him.

मा तावत् ब्रूहि इत्यम् । किं किं द्विरुक्तिः कोपात् । दामोदरः दाम उदरे यस्य निबद्धं मात्रा । Who was tied down by his mother on his stomach with a rope to prevent him from stealing.

कंस king of मथुरा, son of उग्रसेन and maternal uncle of कृष्ण. He learned from heavenly voice that the eighth child of देवकी, married to वसुदेव, would kill him and so he imprisoned them and killed all his children. But Krishna and Balarama, her children, were saved by divine favour and he was killed by कृष्ण. He is identified with कालनेमि, a demon. कृष्ण was reared up by नन्द who had a number of cows and कृष्ण used to take the cows to the field and guard them. So he is called गोपालः । गाः पालयति इति । क is added to show disregard.

बार्हद्रथः बृहद्रथस्य अपत्यं पुमान् । अण् । Name of जरासन्ध, king of मगध and चेदि countries. कंस was his son-in-law So he became an enemy of श्रीकृष्ण, who killed him, and attacked मथुरा eighteen times. He was killed by भीम with the help of श्रीकृष्ण ।

बार्हद्रथेन अपहृतः विपयः देशः कीर्तिः भोगश्च यस्य सः बहु०। This shows that the envoy is a coward *He ran* away at the attack of जरासन्ध. पार्थिवस्य आसनम्

दण्डव्यः, दण्डनीयः, दण्डयितव्यः poten. p. p. अप्रमत्ताः नप्र स. careful. प्रकर्षेण मत्ताः प्रादिस० । मद् + क्त. p. p (mad from मद्.)

अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम् । सर्वश्राव्यं प्रकाशं स्यात् । आत्मगतं or स्वगतं = To himself, what is not be heard by others on the stage. प्रकाशं Aloud, to be heard by all.

P. 6. हन्त हर्षेऽनुकंपायां वाक्यारंभविषादयोः । Here हन्त means "oh joy". बादरायण is the name of the chamberlain. ननु संभ्रमे why, showing flurry. चित्रस्य पटः चित्रपटः ष० त०. द्रौपः—केशाश्च अम्बरं च केशांबराणि द्वं० द्रौपद्याः केशाम्बराणि ष० त० तेषां अवकर्षणम् ष० त० केशवस्य–शेषे षष्ठी In honour of केशव । दर्शनीयः, दरयः, द्रष्टव्यः poten. p. p. Worth seeing. केशानां हस्तः–पाशः–पक्षः = कचकलापः mass of hair. गृहीतवान् p. act. p. of ग्रह् to seize.

V. 7. दुःशासनेन परामृश्य गृहीता सम्भ्रमेण उत्फुल्ले तृ० त० लोचने यस्याः बहु० राहोः वक्त्रं तस्य अन्तरं तद् गता द्वि० त० फुल्लं p. p. p. of फल् = विकसितं Expanded. दुष्टः आत्मा यस्य दुरात्मा । सर्व० सर्वे राजानः सर्वराजाः कर्म० तेषां समक्षं ष० adverb अक्ष्णोः समं समक्षम् अव्ययीभावः अक्षि is changed to अक्ष after प्रति, पर, सम् and अनु० आमर्षः कोपः । तुलयति उत्थापयति or आलोचयति. Shakes तोलयति or तोलति. तुलयति nominal verb from तुला or form of तुल measure in his mind

निर्स्त्रिंशः खड्गः। चर्मन = shield. दष्ट p. p. p. of दशं—दशति-
मालिनीवृत्तम्।

V. 11. अहमेव नीचः भवामि। कथं वा विपरीता मतिः
यस्य बहु० (वि+परि+इ to go+क्त p. p. p.) अयं नयश्च
अनयश्च नयानयौ द्वं० तौ जानीतः or तयोः ज्ञौ उप० or ष० न
नयः नञ्. रोषं परित्यजतम्। द्यूतं अधिकारः निमित्तं यस्मिन्
यस्य वा बहु० तं अवमानं न मृष्यमाणाः (pre. part. Atm.
मुक्=म+शानच्=आन=मान is the termi.) पुरुषाः
सत्वेन पराक्रमेण अधिकाः तृ० तेषु वचनीयः निन्दाः पराक्रमः
येषां बहु० ते स्युः। If you do not endure this insult
caused by gambling, you will be censured. वसन्त-
तिलकं वृत्तम्।

V. 12. अज्ञान्—स्वस्य कीर्त्या द्विषतां (pre. part. 'of
द्विष्) मुदं संकोचयन्निव स्वैरं (स्वच्छन्दं) (not caring for
elders.) आसनं यस्य रुदन्तीं (grammatically wrong. न
cannot be inserted in the pre. part. of रुद्. should
be रुदतीम्)। द्रुपदराजसुतां कुत्सितं अक्षं काक्षं तेन पश्यति तेन
नयस्य ज्ञः स गां लिखति अपि। काक्षं is the wicked corner
of the eye and the wicked die of the play. अक्षं
means an organ of sense and so the eye कु is
changed to का. कर्म० वसन्त०।

P 8. लज्जायमानौ pre. part of. लज्जायते—a verb
from the noun लज्जा. पटस्य अन्तः तेन अन्तर्हितं (अन्तर+
धा+क्त p. p.) मुखं पयोः वर्णस्य आढ्यता (आ+ध्यै+क=
आढ्यं तस्य भावः आढ्यता richness). भावेन उपपन्नता. युक्त-
लेख यस्मिन् तस्य भावः

द्विरुक्तिः संभ्रमे. Bhasa is very fond of repetition अलं governs the instru. in the sense of enough आश्रावितः p. p. p. of the causal of श्रु with आ. आज्ञप्तं nomi. sing. of आज्ञप्त्. Remember it is I who have ordered.

P. 10. V. 17. आसीनः pre. part. of आस् to sit समाहितः—with an attentive mind, firmly. बह्वी माया यस्य बहुः ।

V. 18. बालिशस्य भावः तस्मात् मौर्ख्यात् हेतौ पं. नष्टा घृणा जुगुप्सा यस्य. उपजाति वृत्तम् ।

V. 19. धर्मात्मजः—त्रिदशः God च असौ इन्द्रश्च. तस्य सूनुः अश्विनौ Physicians of gods. उपजातिः mark the bitter sarcasm or taunt in this verse. The conversation between श्रीकृष्ण and दुर्योधन is full of this bitter gibe.

P. 11. गान्धार्याः पुत्रः Bhasa is very fond of addressing men from their mother's side. गान्धारी, the mother of दु०, was the daughter of सुबल, king of कन्दहार.

V. 20. धर्म्यं धर्मात् अनपेतम्. दायः कुलधनं तदेव आद्यं-दाय० Property.

V. 21 पितृव्यः Paternal uncle, पाण्डुः He killed किंदम, a sage who, in the form of a deer, was enjoying a female deer and so he was in turn cursed that he would die if he embraced his wife. दारेषु निस्पृहः

शानच् added to यम्—यमाने with यम changed to यमा (also. यज्ञाभ्य)] तत्र तदा एतत् शौर्यं कम गतं मार्गेण. उत्तानशिरसम् । दैवात् कातरस्य यम्या च इ० तः यशोविद् शौर्यं यस्य उप० adj. to शौर्यं शूरस्य भावः कर्मवाप्यम्. भावे. नयं अनुगच्छतीति नयानुगामिनः उप०. यस्मात् गतः द्वि० त० ।

V. 29. गुणाः इतरे येभ्यः गुणेतराः । श्रेयान् nom. sing. of श्रेयस् compara. of प्रशस्य. उभ is declined in dual only and उभय in sing. and plural only.

V. 30. पिष्टस्य पेषणं. पिष्ट p. p. p. of पिष् to grind. Repetition of the same thing

V. 31. प्रसादयमानः pre. part. of the causal of प्र+सद्. साम्ना Instr. of साम. The other measures are दानं, भेदः and दण्डः—युद्धम् ।

P. 14. V. 32. किरातस्य व्याधस्य इदं कैरातं वपुः प्र० सन्तोषितः p. p. p. of cau. of तुष्. Indra fought with God Shiva, assuming a hunter's form, on the Himalayas and शिव being pleased gave him पाशुपत missile. खाण्डव forest in कुरुक्षेत्र sacred to इन्द्र was burnt by Fire-god with the help of अर्जुन and the latter got गाण्डीव bow and inexhaustible arrows from him. देवस्य इन्द्रस्य आर्तिं कुर्वन्तीति उप० Troubling Indra. निवातकवचाः were demons killed by अर्जुन. In *incognito* residence in विराट country or मत्स्य (Bairat 40 miles from Jaipur to the west of Dholpur.) अर्जुन saved the cows which were being taken away from



will not give even a blade of grass; on this दुर्योधन says: We do not want a blade of grass but half of the kingdom, catching him in his own words, making a pun on the word तृण; in this case we may explain thus : तृणात् अन्तरं पंचमी नञ् तस्मिन् अभिभाषणः मञ्; and then दुर्योधन gives it the above meaning. M.M. Ganapati Shastri takes both these expressions in the sense given first above. तृणान्तरस्यार्थो अभिभाष्यस्य कर्म० अभिभाषितुं योग्यः अभिभाष्यः poten. p. p.

V. 36 अवध्यां (वधं अर्हतीति वध्या or हन्तुं अयोग्या अवध्या. वध्य and घात्य poten p. p. of हन्) प्रमदां पूतनाराक्षसीं (who was sent to kill श्रीकृष्ण when an infant but was herself killed by him) हयं अश्वं (केशि demon assuming the form of a horse) गौरथासौ वृषश्च (अरिष्टदानव assuming the form of a bull) मल्लान् चाणूर and other wrestlers born of an outcast क्षत्रिय by a क्षत्रिया woman). These were sent by कंस to kill श्रीकृष्ण. नास्ति लज्जा यस्य स निर्लज्जः सुतरां or सुष्ठु निर्लज्जः extremely shameless. न स्त्री हन्तव्या. A woman, an ox and a horse should not be killed and you have killed them; you killed poor wrestlers also. But श्रीकृष्ण was right in killing them as they had come to kill him. आततायिनमायान्तं हन्यादेवाविचारयन् is written in धर्मशास्त्र ।

P. 15. पशूनां खुरैः उद्धतेन रेणुना रूपितं अंगं यस्य. उत्+हन्+क्त p. p. p raised up, रूष्—रूषति+क्त =

मालिनी. पराङ् मुखं यस्य With his face turned away पराङ् nomi. sing. of पराच् (परा+अंच्+क्विप्). मन्त्रितुं काम : (or मन :, these two alone can be compounded with an infinitive and म् is dropped.) यस्य. मन्त्रति to bind.

V. 40. देवानां माया : ष० त०. दुःखेन निवारयितुं शक्यै : (दुर+नि+वृ+ख्यल्.) अस्त्र is that which works on account of the power given to it by a divine मंत्र or verse pronounced by the user. मालिनी वृत्तम् ।

P. 17. जंमक—मायाविन् ।

V. 41. मम कार्मुकं तस्य उदरं. बाणानां आलानि. मत्का—त् विनिसृतानि या—नि कर्म० तै : कर्मणे प्रभवतीति कार्मुकं धनु. विद्धं p. p. p. of व्यध्. क्षतात् जायते इति क्षतजं रक्तं उप० क्षरत् क्षतजं कर्म० तेन रंजितानि ष्० सर्वगात्राणि यस्य. बाष्पै : रुद्धे नयने येषां. वसन्ततिलका ।

सुदर्शन is the presiding deity of the disc of श्रीकृष्ण. In the same way all the presiding deities of his weapons come there.

V. 42. विपुल : प्रसाद : यस्यां. भगवत : वि-र्दां गिरं श्रुत्वा परि-घ : निर्धा-रिम । ऐश्वर्यस्य समग्रस्य धर्मस्य यशस : श्रिय : । ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा ॥ These six constitute भग and one possessing them is a भगवान् परित : वारित : प्रादिस० परि--त : तोयदानां ओघ : येन. तोयं ददातीति तोयद :. आयते अक्षिणी कर्म० कमले इव आयताक्षिणी यस्य. वसन्ततिलकम् ।

त्रयाणां भुवनानां समाहारः त्रिभुवनं द्विगु स०. त्रयः चरणाः foot steps. कर्म तैः अतिक्रान्तः (p. p. p. of क्रम्) त्रिभुवनं येन. अत्र भवात् सुप् सुप् स० पूज्यः. यावद् गच्छामि--गमिस्यामि. यावत् changes the present into future.

V. 47. तनु च इदं मृदु च इदं तनुमृदु कर्म० तनुमृदु चेदं ललितं च कर्म० त—तं अंगं यस्य, क्रियाः स्वभावः तेन उपपन्नं, हरेः करेण धृतं मध्यं यस्य, शत्रूणां संघस्य एकः अद्वितीयः मुख्यः कालः कनकेन खचितं पृष्ठं यस्य, कृष्णस्य पार्श्वे भाति यथा नवस्य सलिलदस्य पार्श्वे विद्युत् लता इव कर्म० भाति. मालिनी।

V. 48. मणिभिश्च कनकेन च (द्वं०) विशेषेण चित्रा तृ० (विचित्र प्रादि०) चित्रा माला कर्म० उत्तरीयं यस्याः बहु० गिरीणां वरः ष० त०।

तस्य तरः प० इव रूपं यस्याः उपमान बहु० अतिशयितं वीर्यं प्रादि० दुर्निवारं अतिवीर्यं यस्याः बहु० मेघानां वृन्दं प० त० अनुयात्रं यस्याः बहु० सुराणां रिपवः तेषां गणः तस्य गात्राणि तेषां ध्वंसने ष० त जाता तृष्णा यस्यां बहु० नभसि शीघ्रं व्रजति. मालिनी।

V. 49. यस्य प्रलये सागराः स० तेषां घोषेण तुल्यः तं स्वनं निशम्य श्रुत्वा न सुराः असुरा तेषां अंगनानां स्रीणां गर्भाः निपतन्ति सः शंखः पूर्णः इन्दुश्च कुन्दपुष्पं च कुमुदस्य उदरं च मौक्तिकहारश्च द्वन्द्व० ते इव गौरः कर्म० नारायण आननं सरोजं इव कर्म० सरसि जातं उप० तेन कृतः तृ० प्रसादः यस्य स प्रातः वसन्ततिलकं वृत्तम्।

defeated and according to the conditions of th wager, served कद्रू as her slave. गरुड brough down अमृत from the heaven after a struggle witl Indra to purchase her freedom, and विनता wa set free. गरुड had to fight with Vishnu also fo अमृत and afterwards agree to become his con veyance. Vide महाभारत आदिपर्व. द्विपतः इन्द्रान् with whom he fought. उपजातिः।

V. 54. एते उत्तमं अंगं कर्म॰ मस्तकं चलन्ति मकुटानि येषां बहु॰ चलन्मकुटानि उत्तमांगानि येषां ते किन्नराश्च यक्षा सिद्धाश्च (देवयोनयः demi gods) द्व॰ देवाः च विया स्थिताः in the active sense, कर्तरिक्त. अच्युते विष्णं कृष्णे रुष्टे सति कान्तिश्चासौ गुणश्च कर्म॰ विगतः कान्तिगुण येषां ते निष्प्रभाः संजाताः किन्तु श्रीकृष्णं प्रशमितं श्रुत्वा निवृत्त तापः येभ्यः तादृशाः सन्तः सदनानि श्रयन्ति. वसन्ततिलकावृत्तम्

न खलु खलु निश्चये द्विरुक्तिः संभ्रमे।

V. 55. शार्ङ्गं पाणौ यस्य व्यधिकरण बहु॰ त्रिदशान अध्यक्षः ष॰ अधिगतः अक्षं इन्द्रियं व्यवहारं वा Lor of gods.

पादार्थं जलं पाद्यं—"पादयोः पाद्यं समर्पयामि." किं ते उपहरामि is technically called काव्य-संहार-उप संहार, the last but one division of निर्वहण, the fifth सन्धि, joint, in a play वरप्रदानसंप्राप्तिः काव्यसंहा इष्यते।

V. 56. भरतवाक्यम्. सागरः पर्यन्तः यस्याः सा त हिमवांश्च विन्ध्यश्च द्व॰ कुण्डले यस्याः तां, एकं आतपत्रं

समुदाचारः पूजा. आर्यस्य पुत्रः used for the husband by wives. यावत्-तावत् as long as, यावत्तावच साकल्येऽवधौ मानेऽवधारणे. Here is the sense of अवधि. बालाः कृत्वा कर्म० तान्, उदकस्य प्रदानेन ष० त० करणे तृ० अनु + कृश + णिच् causal, future. Show compassion to. विघ्नस्य अभावः अविघ्नम्—अव्ययी० स० ।

V. 1. गुरुणा मया अपि च रहितां तां द्र-रीं त्यक्त्वा ममा-त्वं उद्यम्य मत्स-तः गुणनिधिर्भरतः रक्षार्थं पुनः तत्रैव वः सन् एकः सुमहतीं नृपतेर्धुरं समुत्कर्षति इति भोः कष्टम्. त्यक्त्वा, उद्यम्य absolutives रहिता, आगतः संप्रेषितः p p.p. मम सान्निधिः ष० त० रक्षायै इति रक्षार्थं नित्य० गुणानां निधिः ष० त०. तत्रैव—अयोध्यायामेव. समु० वहति-धारयति. शार्दूलविक्रीडितम्. Rama is feeling anxious for Bharata even after thirteen years. Mark the type of affection between brothers. Both are noble हेदरां-The task of government is troublesome. हेदरात्य शोकस्य विनोदनाय नित्य० अवस्थायां कुटुम्बिनी पत्नी स०त० मैथिलस्य अपत्यं स्त्री मैथिली—अण् and ङीप्. Wife is a companion in all conditions, good or bad. विदेहस्यापत्यं स्त्री वैदेही. अये आश्चर्ये. प्रत्यग्रं अभि- व्यक्तानि सद्गुणा इति स० प्रतिगतं अमं यस्य बहु० दूरं गता द्वि० त० न दूरगता तम् ।

पुष्करस्य आवर्ते (basin at the bottom).

V. 2. प० पंकेन सहितं बहु० कषायितं सलिलं भवति । तृषितास्य मे पतिताः च वर्णां० वर्ने मे गच्छन्तीति मृगाः उप० क्लिष्टं सलिलं जलं न पिबन्ति । क्लिष्टे अर्थेन पूरिते तृ० त० सवि pc. also. आर्द्राः क्रीडाः स्थ नित । पुष्पाः मुखे तत्रास

According to Ramayana राम went to the forest on the 10th day of the bright half of चैत्र and दशरथ died in the midnight of the पूर्णिमा. Puranas do not always agree.

कल्पस्य विशेषः a special form of performing the rite. निवपनस्य क्रिया–श्राद्ध ।

V. 5. येन केन प्रकारेण ते पितरः पुष्टिं गच्छन्ति । ते एव हि मां मे दशां जानन्ति । तथापि तातस्य रामस्य च । रूपस्य योग्यं अनुरूपं तस्य मात्रः अनुरूपं तेन सहिता सानुरूपां पूर्वां श्राद्धं कर्तुमिच्छामि । उपजातिः ।

अवस्थायाः अनुरूपं प० त० फलानि च उदकं च एतेषां समाहारः फलोदकं तेन समाहार द्वन्द्वः ।

V. 6. नः दर्भेषु स्वस्य हस्तेन रचितानि फलानि दृष्ट्वा तातः वनवासं स्मारितः (p. p. p. of the causal of स्मृ) तत्रापि स्वर्गे रोदिति रोदिष्यति pres. for the future.

V. 7. न नियतः आत्मा येन सोऽहं एतद् रूपं गृहीत्वा नियतं नूनं खरराक्षसस्य वधेन कृतं वैरं येन तं रघोः अपत्यं पुमांसं रामं (अग) वञ्चयित्वा जनां हर्तुकाम यस्य सोऽहं प्रयामि स्वराश्च पदानिच द्र॰ तै. हीनां (p. p p of हा to abandon) हूयते इति हव्यं तस्य धारां इव. A Vedic mantra without proper intonation and ill-uttered is non-effective. नियतं can also be taken to mean self-restrained. अनियतात्मा unable to control my anger caused by the killing of खर, my general

The present पातञ्जलयोगशास्त्र' was written in the Second Century B. C. बृहस्पतिना प्रणीतं बार्हस्पत्यं अर्थशास्त्रं अर्थस्य शास्त्रम्. The oldest science of politics is अर्थशास्त्र of Chanakya of the 4th Century B. C. बार्ह० was known to Chanakya. Now not available. न्यायशास्त्र' of Gautama is the same as मेधातिथि's logic mentioned here. प्रचेतसा प्रणीतं प्राचेतसं प्रचेतम् means वरुण. श्रुती-संहान which were revealed. Here it means a Shastra.

अलं परिहृत्य. अलं means enough. अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा ।

अनादरतः-तसिल्, in the sense of तृ०. We must offer in faith and not without faith, but what should we offer.

ओषः पाकः धीयते अस्यां इति औषधिः वाघ्रीणसः is a bird with a blue neck, red head, black legs and white wings mentioned in कालिकापुराण. प्रभावेण सम्पाद्यम् तृ० प्रकृष्टः भावः प्रभावः प्रादि स० ।

V. 9. उभय is used in sing. and plural alone. सन्निधेः भावः सान्निध्यं ष्यञ् प्र० श्रान्त p. p. p. of श्रम्-श्राम्यंति ।

अक्ष्णोः प्रति प्रत्यक्षं अव्य० तदस्यास्तीति प्रत्यक्षः अच् प्र० प्रत्यक्षः स्थाणुः शंकरः कर्म० तस्य शिरसः पतितं पं० गंगायाः अम्बु तत्पातुं शीलं येषां ते उपपद० णिनि प्र० वैदूर्यं इव श्यामं पृष्ठं येषां ते बहु० पवनेन समः तृ० त० उदरः येषां ते ।

V. 12. मम बाणः तस्य वेगेन. क्रौंचस्य भावः क्रौंच क्रौंच the son of मैनाक and grandson of हि It was pierced with an arrow by परशुराम. In same way you will be torn by me with my ar Rama threatens the ocean also later on in same way. Of course the presiding deity i be taken as in दूतवाक्य ।.

V. 13. दिष्ट्या वर्धते I congratulate my lord. स्वयं आगतः एतानि तातस्य माग्यनि. एष अर्हति (पूजां) पूजायां विषये लक्ष्मणं ब्रूहि. पूजायां वैषयिकी सप्तमी. Laxmana to worship this antelope and bring here.

कुलपति is a sage who feeds and teaches thousand students gratis.

मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् ।
अध्यापयति विप्रर्षिः सवै कुलपतिः स्मृतः ॥

अत्रि is the कुलपति referred to here. This deviation from रामायण. सीता had sent him. सुमि अपत्यं पुमान् सौमित्रिः-लक्ष्मणः अर्घ्यं. Ingredients worship. Vide notes on दूतवाक्यं ।

V. 14. स्थाने युक्तम् Indeclineable. अक्षरैः vowels and consonants in राम. एकेन प्लुतेन अतिक शरस्य विषयः येन ।

V. 15. मायया By the trick of the deer. मन्त्रेण उक्ताम् not accompanied by मंत्र । हे विशाले नयने यस इति विशालनयने ।

king of vultures, son of श्येनी and अरुण younger brother of सम्पाति. He was a great of दशरथ He fought with रावण and was by him! He was burnt by राम at his own

V. 22. मम भुजेन आकृष्टः निस्त्रिंशः (निर्गतः अंगुलिभ्यः खड्गः प्रादि स० तेन कृतः (p. p. p. कृन्तति to cut) पक्षः तस्य क्षतात् च्युतैः गलितैः रुधिरैः आर्द्रं क्लिन्नं गात्रं यस्य बहु० त्वां यमस्य सदनं गृहं ने अनुष्टुभ् वृत्तम्।

SVAPNA VASAVADATTA

Notes

Act V

This play contains six acts out of which fifth, containing the vision or dream in w उदयन saw वासवदत्ता, is taken in our collect Padminika and Madhukarika are two m servants of पद्मावती, the queen. हला—हलेति स प्रेष्या हञ्जे, वेश्याज्जुका तथा हला is only a form address between ladies of equal status. भ प्रकृतिभी राज्ञ : कुमारी भर्तृदारिका. The princess is t addressed by the subjects आवन्तिका—वासव in the guise of a lady of Ujjain. शब्दायय—शब्दाय आह्वय call out. Peculiar formation from the no शब्द, a kind of denominative or nominal verb

अग्नि: देवानां दूत: अंगं यष्टिरिव कर्म० हृता अंगयष्टि: यस्या: तां, हिमेन हृतां पद्मिनीं इव चिन्तयामि, Whose slender body was taken away by fire वसन्ततिलका वृत्तम् ।

V. 2. पूर्वे: अभिघात: (हन्+घञ् = घात:) कर्म० रुजा सह वर्तते इति सरुक् बहु० पूर्वाभिघातेन सरुक् तृ० त० तस्य मम रूपस्य श्रिया तृ० समुदितां (सम्+उन्+इ to go+क्त p. p. p. endowed with) गुणत: गुणै: गुण+तसिल् in the sense of तृतीया, प्रियां लब्ध्वा अद्य शोक: मन्द: इव, अनुभूतं दुखं येन बहु० तादृश: अहं पद्मावतीमपि तर्यै० वसन्त० वृत्तम् ।

दीपस्य प्रभावेण (प०) सूचितं (तृ०) रूपं यस्य बहु० or दीपस्य प्रभया अवसूचितं etc. प्रभाव power and consequently light काकस्य उदरं इव उदरं यस्य काकोदर: सर्प: whose belly is black like a crow वैधेय: मूर्ख: ।

V 3 ऋजुरचासौ आयता च कर्म० मुखे (गृहस्य द्वारे) तोरणं म० तस्मिन् लोला (चला) माला कर्म० क्षितौ भ्रष्टां (भ्रंश्+क्त) त्वं सर्पं अवगच्छसि, या निशि मन्देन अनिलेन परिवर्तमाना लुठन्ती rolling भुजगस्य विचेष्टितानि किंचित् adv करोति, वसन्ततिलका वृत्तम् आगत्य—आगम्य abso, न आगतया० Impersonal construction,

V 4. ज्ञेयं, ज्ञानीय or ज्ञातव्यम् poten p. p. तथा आस्तृता सुप् सुप् स० समा च कर्म० व्याकुल: प्रच्छद: यस्या: बहु० शिरस: उपधानं pillow for [illegible] न क्लिष्ट दूषितं or क्लिशितं p. p. p. of क्लिश् [illegible]

Panchala tribe. को is identified with the village Kāmpil on the Ganges between Budaun and Farrukhabad. प्रावारकं (वृ with प्र and आ to cover एवुल् an upper garment, cloak or robe.)

विरहेण or विरहात् पर्युत्सुकः तृ० or पं० त० Restless, विश्रमस्य स्थानं (प०) भूता सुप् सुप् स० स्वस्मिन् तिष्ठतीति स्वस्था उप० नस्वस्था अस्वस्था unwell. दीपः एव सहायो यस्याः सा तां बहु० With lamp as her only companion, leaving her alone. प्रल्हादितं p. p. p. of ल्हाद् thrilling with joy. The poet has shown his deep insight into the emotions of the human heart. She does not know that उदयन is sleeping there and still her heart thrills with pleasure. This is सात्त्विक love. दिष्ट्या I am glad, fortunately न विच्छिन्नः नञ् सुखः (कर्म०) अविच्छिन्नसुखः निःश्वासो यस्याः बहु० Her breathing is continuous and happy, easy. निवृत्तः रोगः यस्याः बहु० नि--व्यम् भावेप्रयोगः Impersonal construction. एकः देशः कर्म० एकदेशः संविभागः यस्य तद् ए--र्न बहु० तस्य भावः ए--भागता तया हेतुना on account of a part of the bed being vacant, left as if for me. She feels that the part is left so that I might lie down near her on it. यौगंधरायण was the minister and he had asked वासवदत्ता not to allow herself to be seen by the king until his purpose was fulfilled, and so she felt sorry for being seen by him. She loves her husband very much.

मा चिन्तयित्वा is grammatically wrong, It shoul be मा चिन्तय ।

काञ्चुकीयः vide notes on दूतवाक्यम्. An old Brahmin servant of the ladies' apartment.

जयतु आर्यपुत्रः In days of other poets कंचुकी does not address the king by आर्यपुत्र which always means conventionally the husband. Here he uses this term as he is the servant in the apartment of पद्मावती whose आर्यपुत्र उदयन is अमात्यः the commander-in chief. आरुणि the enemy of उदयन. हस्तिनश्च अश्वाश्च रथाश्च पदातयश्च हस्त्यश्व रथपदाति. This द्वंद्व denoting parts of the army must always be used in the singular number, neuter gender. So ह-नीनि is grammatically wrong. It be dissolved here thus हस्त्यश्वरथेन अनुगताः हस्त्यश्वरथानुगताः पदातयः येषु तानि बहु॰ with the term अनुगत understood, adj, to विजयस्य अङ्गानि the four divisions of the army bring success सन्नद्धानि are ready, p. p. of नह with सम् ।

V. 12. ते रिपव भिन्नाः (p. p. p. of भिद्); भवतः गुणेषु रता (even when controlled by enemies) पुरे मयाः पौरा (अण्); समाश्वासिताः (p. p. p. of the causal of श्वस् with सम् and आ); भवतः प्रयाणस्य समये या अपि पार्ष्णी सैन्यपृष्ठं तस्याः विधानं रक्षणं कृतम्, अरीणां प्रमाथस्य जननं प॰ त॰ यत् यत् साधयितुं योग्यं

धार्यं तत् तत् मया अनुष्ठितम् (अनु + स्था + क्त) कृतम् [illegible] मैन्यीः त्रिभिः पथिभिः आकाशभूमि [illegible] मन्दाकिनीगंगाभोगवती नाम्नी नदी भागीरथी [illegible]) [illegible] दलदेशाः तव हस्ते स्वाधीन [illegible] ([illegible] पन्था त्रिपथः मध्यमपदलोपी स० [illegible] उप० स० शार्दूलविक्रीडितम् ।

V. 13. उपेत्य ([illegible]) नागेन्द्र [illegible] स० नागेन्द्रादय तुरगाश्च [illegible] द० तत् [illegible] यस्मिन् or तेन [illegible] कर्म० [illegible] भंगा ष० त० धारा [illegible] इव [illegible] कर्म० विकीर्णाः (p p p [illegible]) धारा—ना यस्मिन् बहु० [illegible] इति [illegible] महार्णवस्य [illegible] बहु० (उपमानपूर्वपदबहुव्रीही [illegible]) These are adjectives to युधि–युद्धे [illegible] कर्म० यस्मिन् [illegible] त० [illegible] तं आहत्य नारायामि युध [illegible] युध् to fight by [illegible] term is feminine but here the poet has used it in the masculine gender

[illegible] ।

APPENDICES

A

A very short note on Prosody.

Prosody means the laws or rules regulating metrical composition or versification. There [illegible] this collection 91 verses in all, 56 in Data.

Vakyam, 22 in Pratima and 13 in Svapnanataka, and the poet has used thirteen different metres in these ninety one verses. A verse पद्य or stanza consists of four lines each of which is called a पाद or a quarter. A पाद is regulated by the number of syllables अक्षरs—single vowels with or without one or more consonants. This syllable may be लघु light and गुरु heavy according as its vowel is short or long. Even a short vowel followed by an अनुस्वार or विसर्ग or by a conjunct consonant, becomes गुरु in prosody. Students of High School Classes should be able to find out the metre of a particular verse before them even if they are not able to scan it. We have given the name of the metre at the end of our notes on every verse The definitions of these metres are given below

अनुष्टुभ् also called श्लोक—श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघुपंचमम्। द्विचतु पादयोर्ह्रस्वं सप्तम दीर्घमन्ययोः ॥ 8 syllables in every *pada*

इन्द्रवज्रा:—स्यादिन्द्रवज्रा यदि तौ जगौ गः mixed with उपेन्द्रवज्रा—उपेन्द्रवज्रा जतजास्ततो गौ forms उपजाति।

11 syllables

शालिनी—मात्तौ गौ चेच्छालिनी वेदलोकैः। 11 syllables

वंशस्थ (वंशस्थविल—जतौ तु वंशस्थमुदीरितं जरौ।

12 syllables.



B

Important expressions in the play and acts.

(1) अा मनुष्याणामभ्यन्तरेव सम्भ्रमः ।

(2) राहुवक्त्रान्तरगता चन्द्रलेखेव शोभते ।

(3) अहो भावोपपन्नता ।

(4) को नाम लोके स्वयमात्मदोष
मुद्घाटयेन्नष्टघृणः सभासु ।

राज्यं नाम नृपात्मजैः सहृदयैर्जित्वा रिपून् भुज्यते
तल्लोके न तु याच्यते न तु पुनर्दीनाय वा दीयते ॥२४॥
पुण्य सञ्चयसम्प्राप्तामधिगम्य नृप श्रियम् ।
वञ्चयेद्यः सुहृद्बन्धून् स भवेद्विफलश्रमः ॥२५॥
देशकालावस्थापेक्षि खलु शौर्यं नयानुगामिनाम् ।
कर्तव्यो भ्रातृषु स्नेहो विस्मर्तव्या गुणेतरः ।
सम्बन्धो बन्धुभिः श्रेयाँल्लोकयोरुभयोरपि ॥२६॥

प्रतिमानाटकस्य पञ्चमाङ्के

कष्टं वनं स्त्रीजनसौकुमार्यं,
समं लताभिः कठिनीकरोति ॥३॥
सर्वं श्रद्धया दत्तं श्राद्धम् ।
अहो बलमहो वीर्यमहो सत्वमहो जवः ।
राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥१४॥
न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

स्वप्ननाटके पञ्चमेऽङ्के

प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥४॥

B

Important expressions in the play and acts.

(1) आ मनुष्याणामस्त्येव सम्भ्रमः ।
(2) राहुवक्त्रान्तरगता चन्द्रलेखेव शोभते ।
(3) अहो भावोपपन्नता ।
(4) को नाम लोके स्वयमात्मदोष
मुद्घाटयेन्नष्टघृणः सभासु ।

राज्यं नाम नृपात्मजैः सहृदयैर्जित्वा रिपून् भुज्यते
तल्लोके न तु याच्यते न तु पुनर्दीनाय वा दीयते ॥२४॥
पुण्य सञ्चयसम्प्राप्तामधिगम्य नृप श्रियम् ।
वञ्चयेयः सुहृद्बन्धून् स भवेद्विफलश्रमः ॥२५॥
देशकालावस्थापेक्षि खलु शौर्यं नयानुगामिनाम् ।
कर्तव्यो भ्रातृषु स्नेहो विस्मर्तव्या गुणेतरः ।
सम्बन्धो बन्धुभिः श्रेयाँल्लोकयोरुभयोरपि ॥२६॥

प्रतिमानाटकस्य पञ्चमाङ्के
कष्टं वनं स्त्रीजनसौकुमार्यं,
समं लताभिः कठिनीकरोति ॥३॥
सर्वं श्रद्धया दत्तं श्राद्धम् ।
अहो बलमहो वीर्यमहो सत्वमहो जवः ।
राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥१४॥
न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

स्वप्ननाटके पञ्चमेऽङ्के
प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥३॥